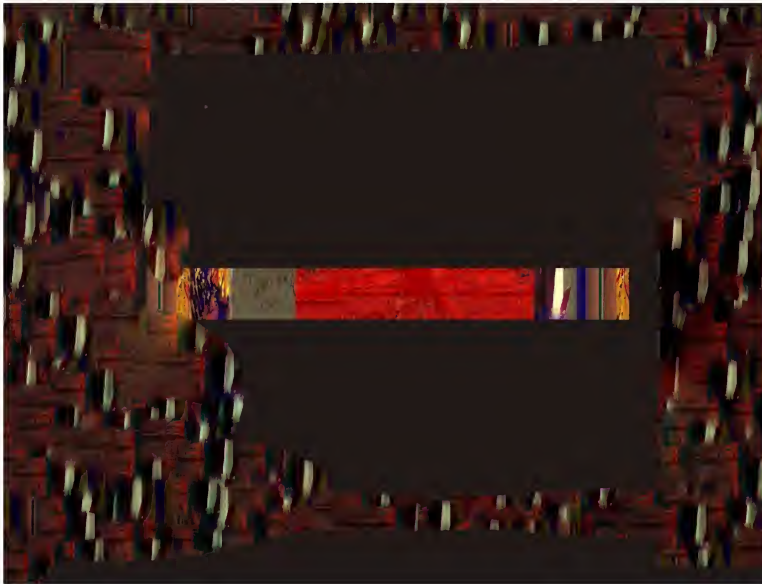


August 2015 M->Orphic Journal v.2

In-Situ Virtuality :Notes from the Archive as Creating Art Experience

by Edwin VanGorder



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In-Situ Virtuality :Notes from the Archive as Creating Art Experience

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Notes from the Archive

Radicals and Radicles of Usage : Aperception and Praxis in The Art Object between Osmotic Consciousness and Performative Configuration in the Creation of Experience.

In my art work the principles of interpolation and interpellation, principles of interruption and blending are an introduction to a rhetorical dimension, historically defined as ethos pathos and dialectic which implicates of the first pair discourse- the building of systematic approach in the work in progress, and the discursive tangents that of themselves lend experience and its relation to questioning.

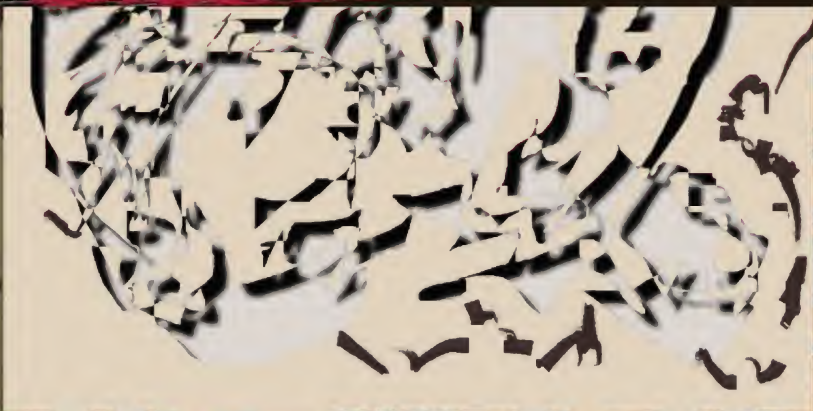
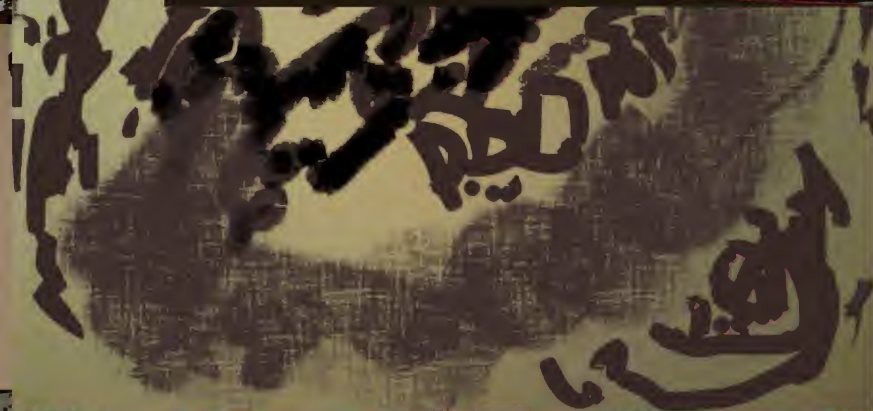
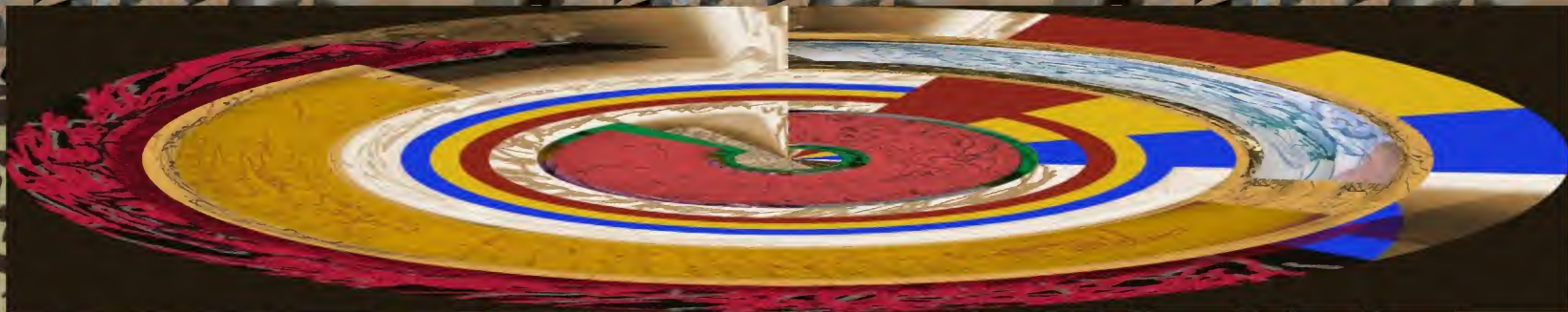
Dialectic, of course, like nature, is something constantly redefined, for a very relevant example: the current interest philosophy takes in semiotic blending- the semiotic niche which considers the relation to environment by which the principle originally ignored by Structuralism is integrated toward a consideration of cross species evolution for example, and correspondingly a reevaluation of the tableau of consciousness towards the principle of environment as one encounters the machinae of mood and mode.

Out of the account so far then I will extricate the terms “machina’ and semeiotics towards the agency of the authors Cronan and Bal who respectively investigate “Affective’ modality and Performative mood. Mode and Mood are echoes of the topologies of the bow and the lyre, that is Apollonian and Dyonesian consciousness, transparency and opacity, form and ether. I will later go into more analysis of this Orphic dimension as relation to poesis and poetics, that is to say, ‘behind the scenes’ philosophy.

In between this pair as a double hermeneutic I also place Wong who’s interest in what she calls eventuality rhymes quite a bit with the interest Bal takes in praxis, yet her cognitive sciences approach has a paradoxical alignment with Cronan's interest in the principle of “immersion” and mediated experience, while she has also a distance from Bal’s intertextuality or quotation mode.

My approach toward this project is multi-layered and has to do with a sense of the active archive as the artists morphogenic gesture and work in progress. In our time then the reality of Cronan Bal and Wong belong to their virtuality, that is to say how their usage of ideas develops in relation to their websites, and this formative reality is that which is very different than say the world of Walter Benjamin, for all his introduction towards these forms.

<https://www.youtube.com/watch?v=ONhQO6gep20> (<https://www.youtube.com/watch?v=ONhQO6gep20>)



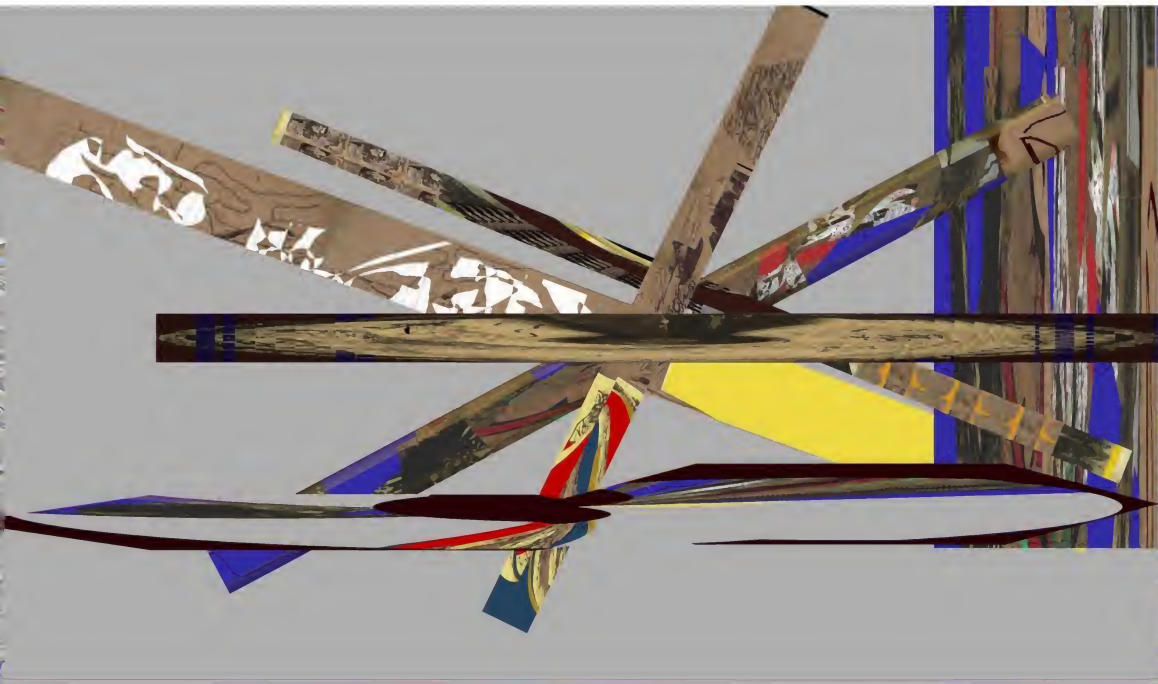
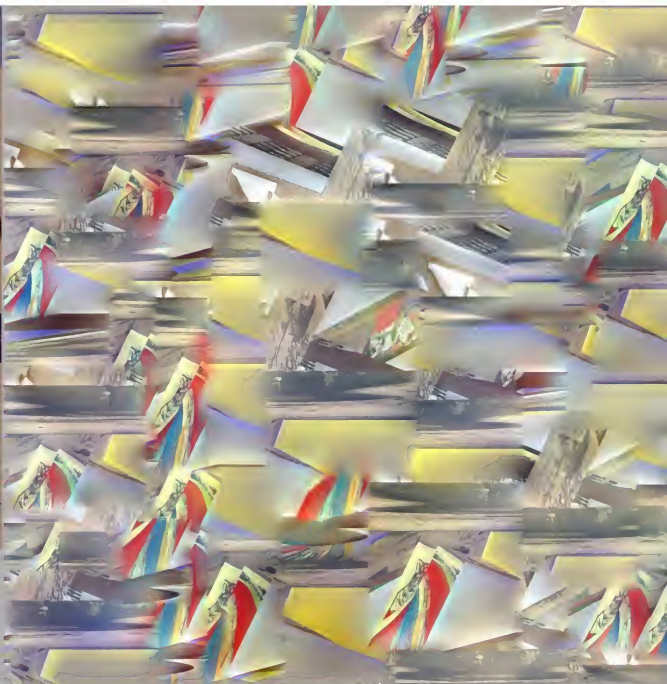
Insitu-1

Wong invites to her site writings she calls “collisions” in which cultural and personal experience find within the art experience something almost physically revelatory out of the impact of entering new realizations through shifts of context initiated by the creation of one's own experience in relation to the “other” which art bestows. Borrowing this idea from her site I will create in relation to the sites of Bal Wong and Cronan “In-situ's” by which I relate to their sites, the first one being Cronan's use of the site :”nonsite.org” as an arm of his own for which he writes a blog, the site is a kind of synecdoche, a spatial extension of the near far and push and pull which relation to sites provides. The particular site has a quote by Smithson as it's Leitmotif” an artist can create art with one glance”... Smithson's

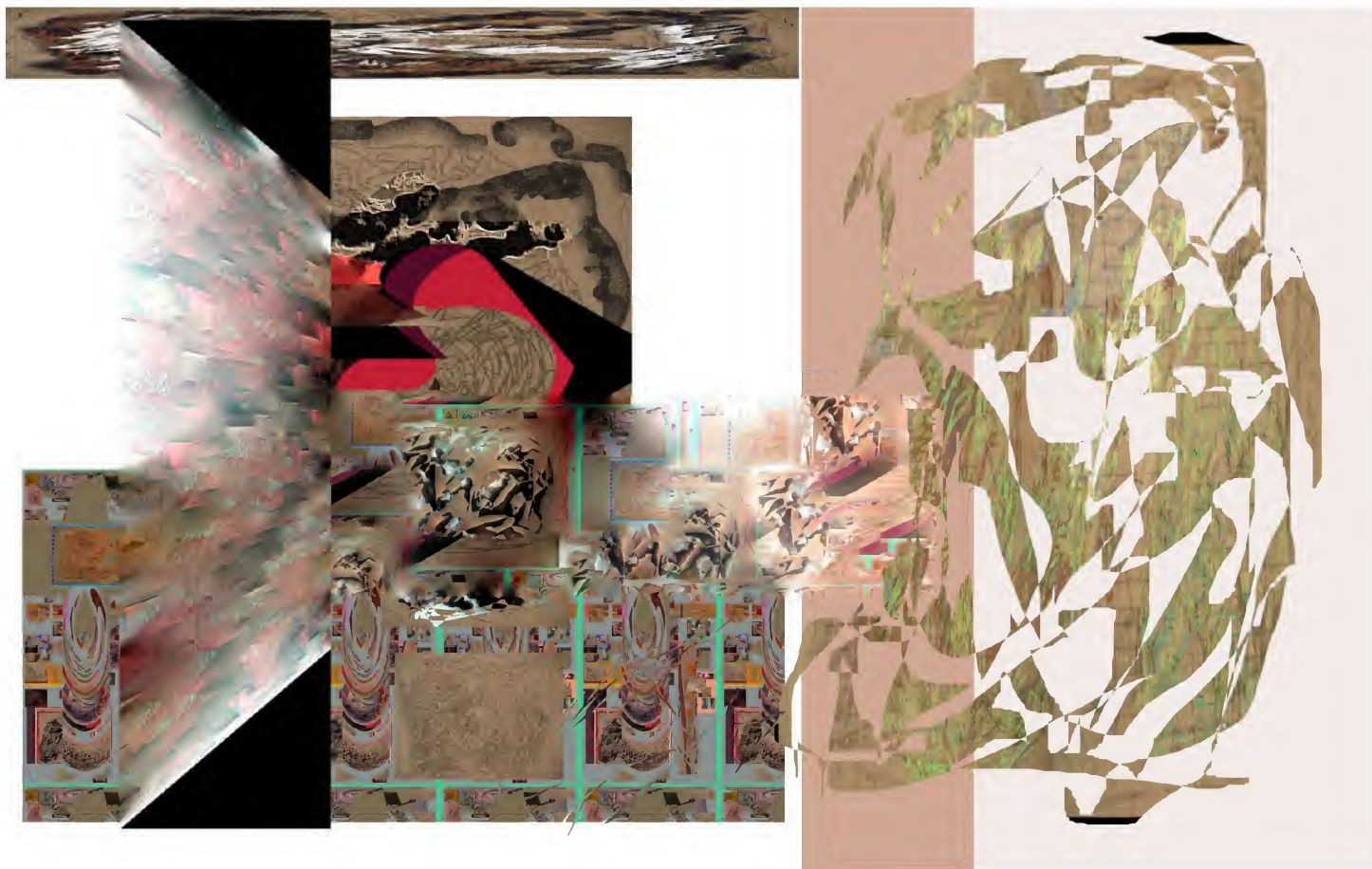
idea of “site-nonsite” is predicated on his sense that the idea of nature is constantly reinvented, as Bal would say, a “travelling concept”, and his travels and retrievals by which his own system of synecdoche is evident and pitched to “trope” ironically in his theme of “entropy”. For him this involves deterritorialization, dedifferentiation, the latter psychological entry into a kind of collective consciousness become his art of irony in that his collecting and taking away from one site which is monumental as geological culture is brought to the rococo of human habituation thus taking up the theme of a “collective” subconscious. Irony itself, which contrasts direct agency with indirect agency is a synecdoche of sorts and in these ways Smithson lends himself to Cronan's interest in agency- to wit: is the art work expressive in the sense of an expressive theory that means expression becomes an inbuilt and necessary transmission from artist to viewer as “affective abstraction” or is the process more cognitive, complex, and variable while yet sustaining the autonomy of the art object- (therefore in contrast effectuating affect- immersively- cognitively-globally) and how so? This is his problematic, his thematic, linked strongly to the Bergsonian idea of “oscillation” the transposal from object to subject and subject to object very particularly in art where one readily sees movements and themes of art reflexiveness and aperception.

On the Nonsite facebook page I will enter the following visual project notes which have to do with my creation of “explosions” in which the information in a drawing is exploded outside of one field into another, the norm of “collecting” is therefore interrupted and the idea of trope is redirected to the words original meaning which as tropai and turn came to mean towards turn- of -phrase as the skeleton key to the topos of trope; but did in its earlier connotation connect more directly to the idea of wind currents, Heraclitus puns this in his fragment “The reversals of fire: first sea water but of sea half is earth-half whirlwind”)

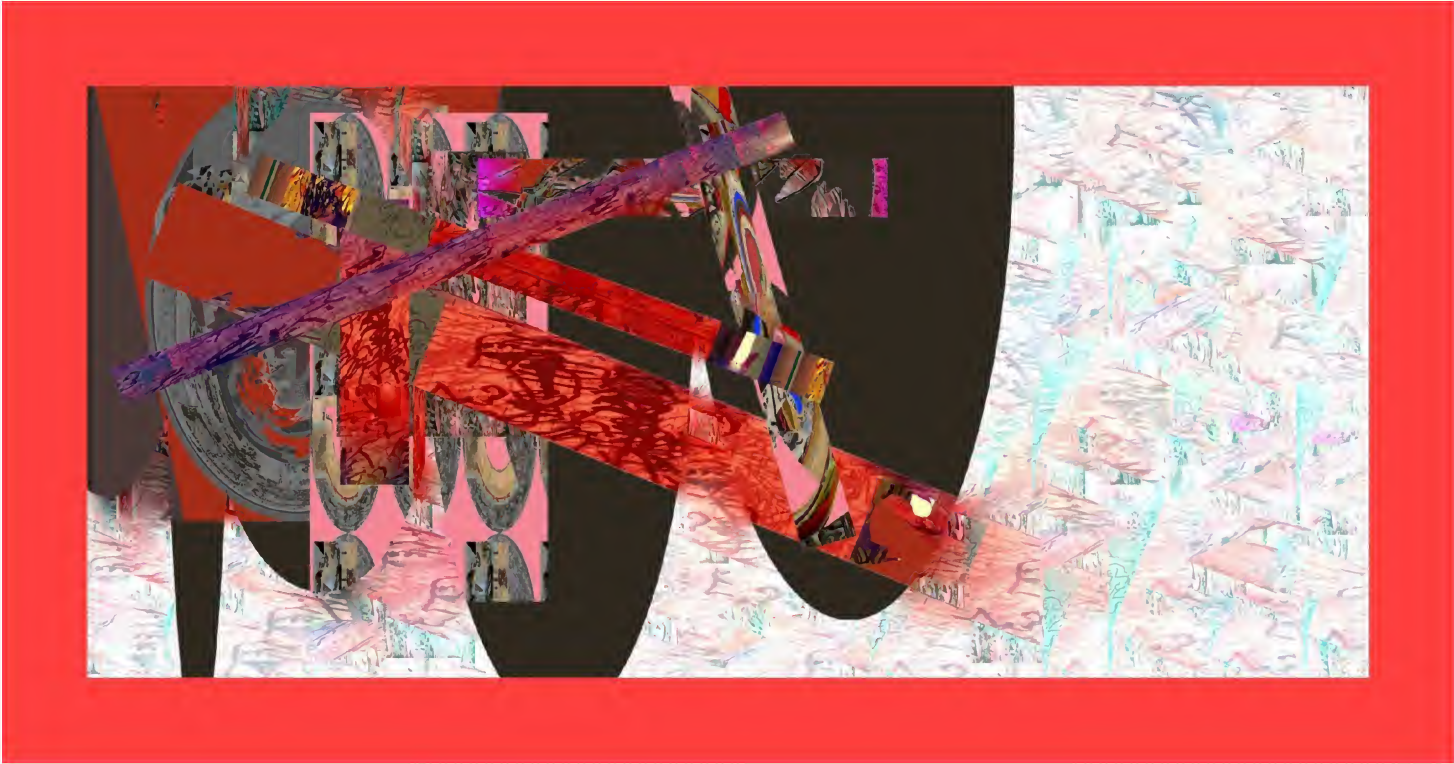






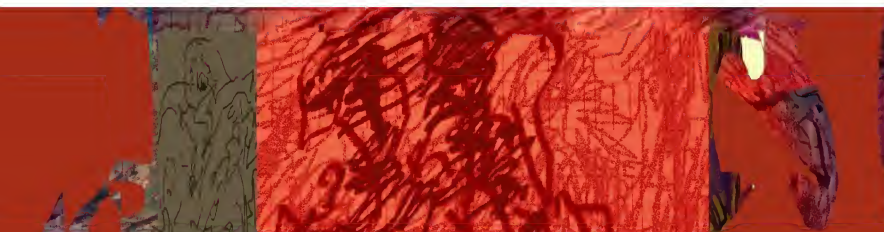






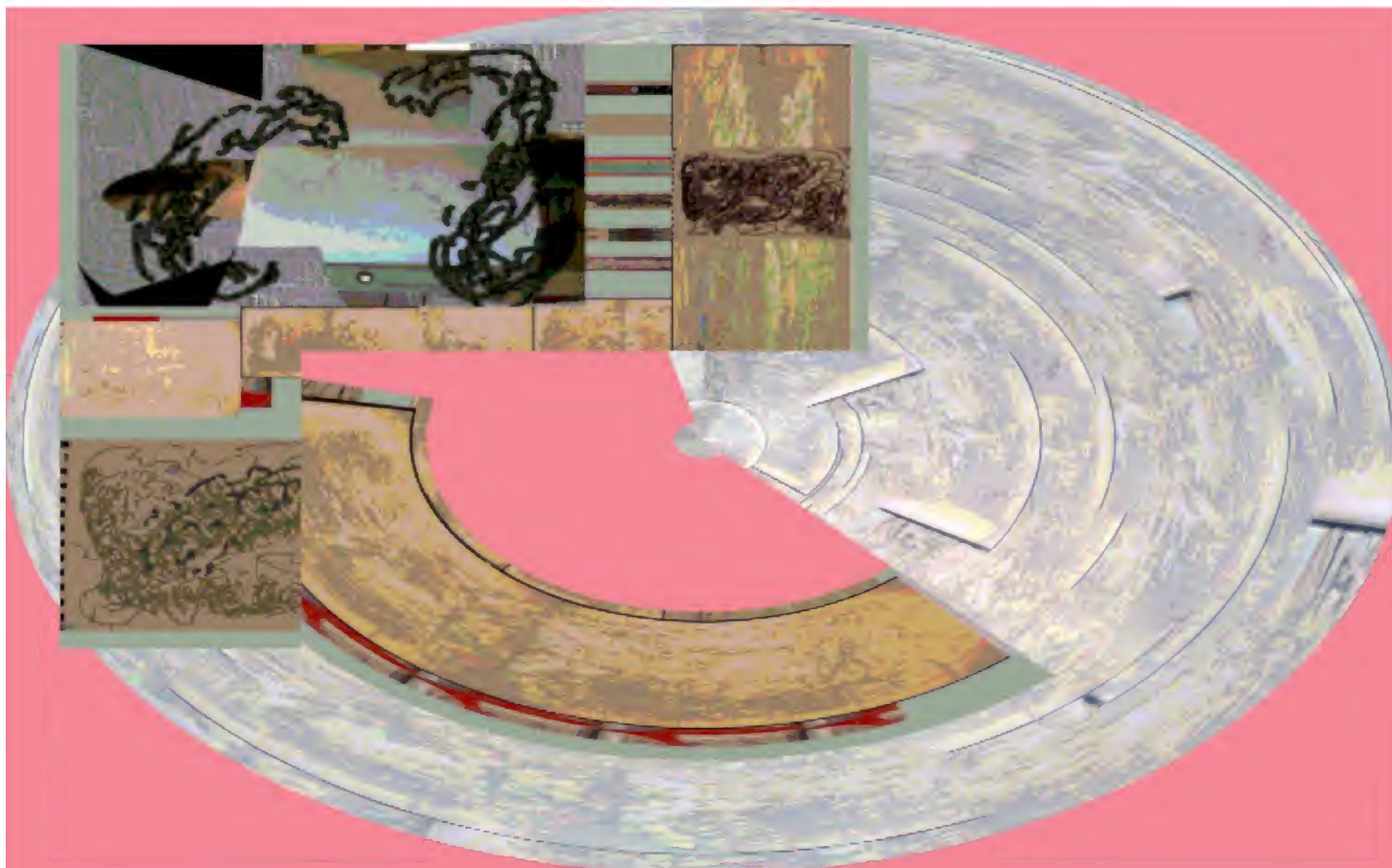


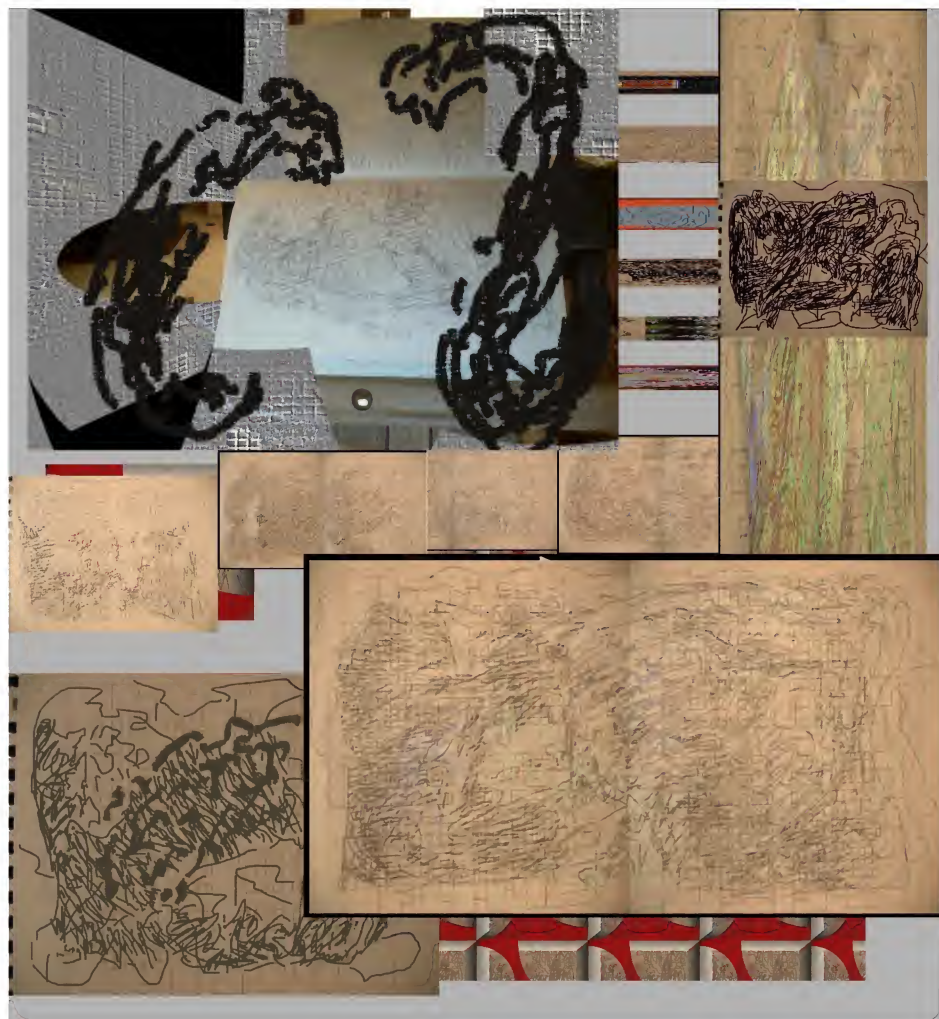










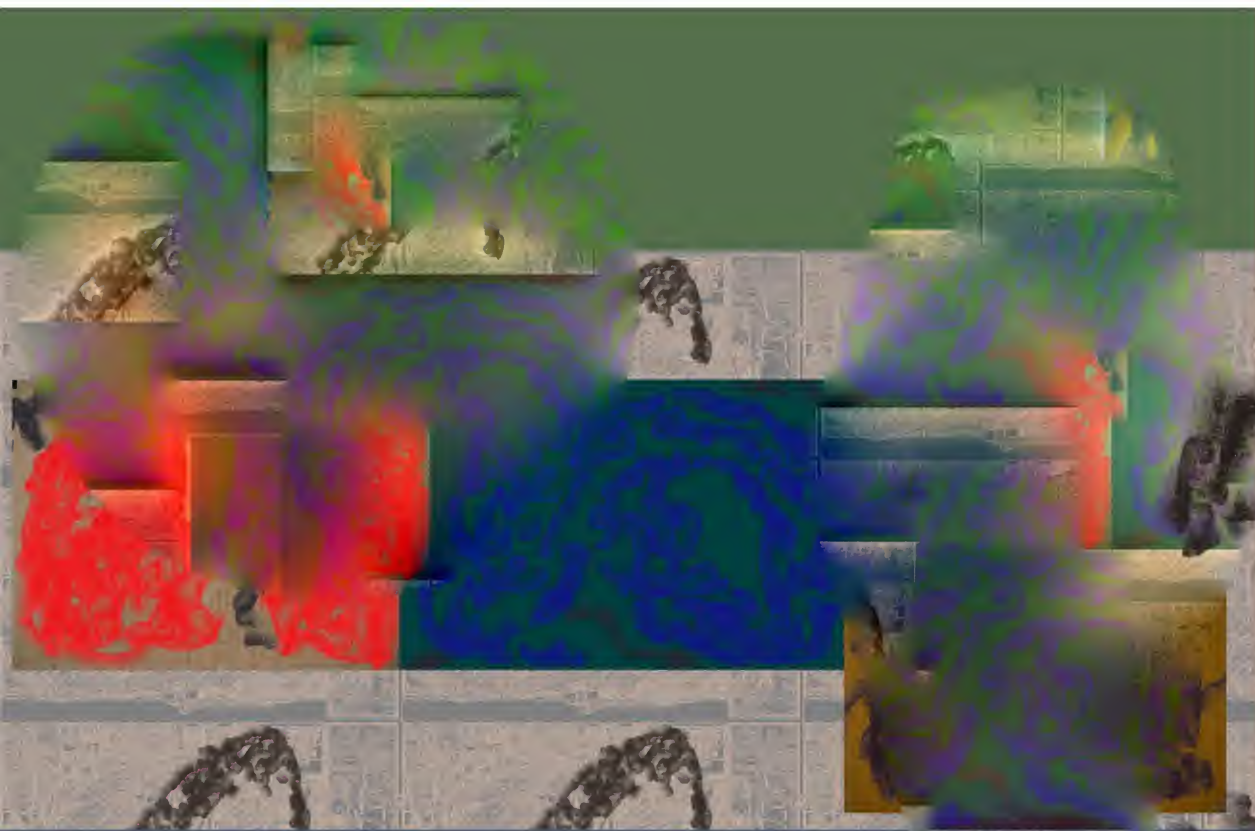


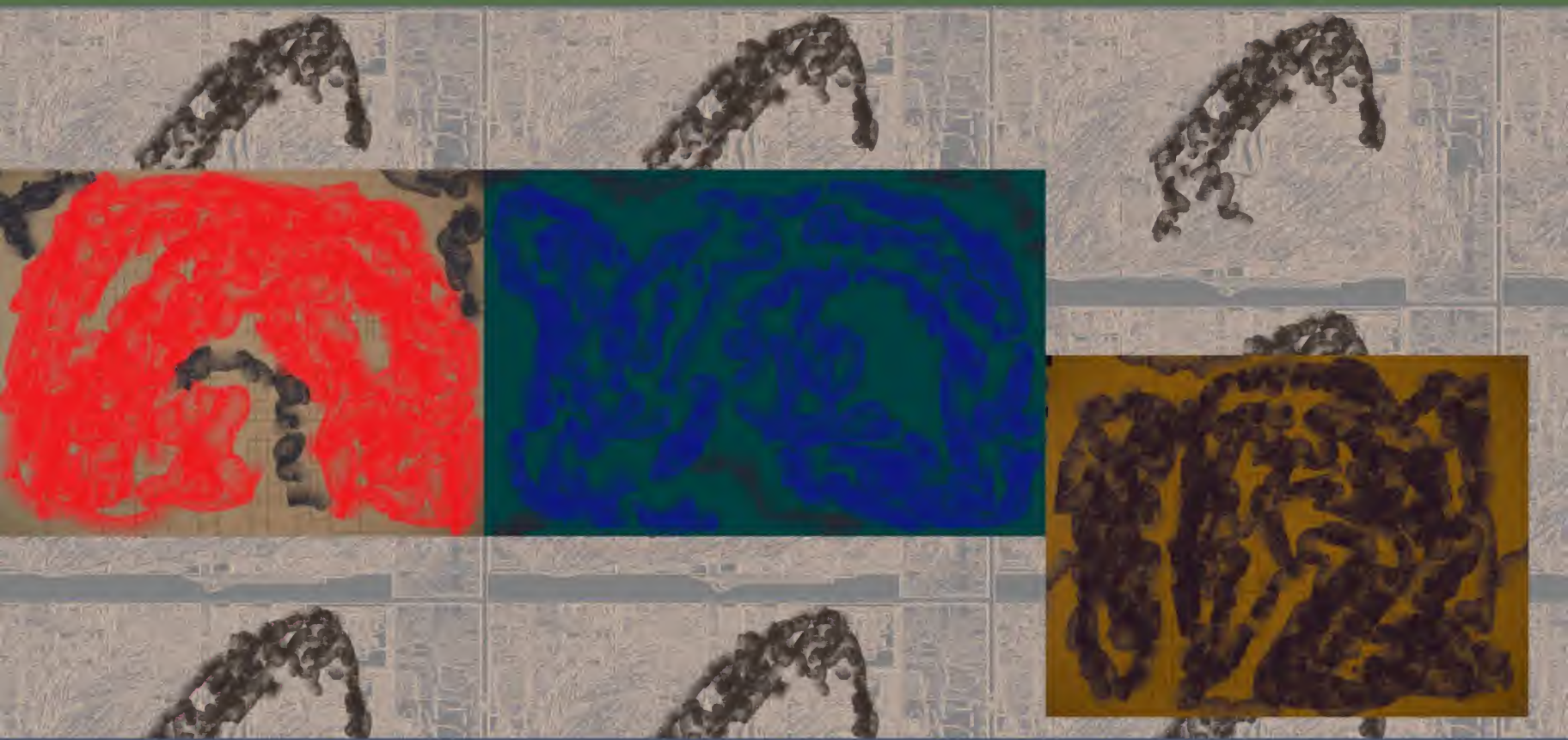


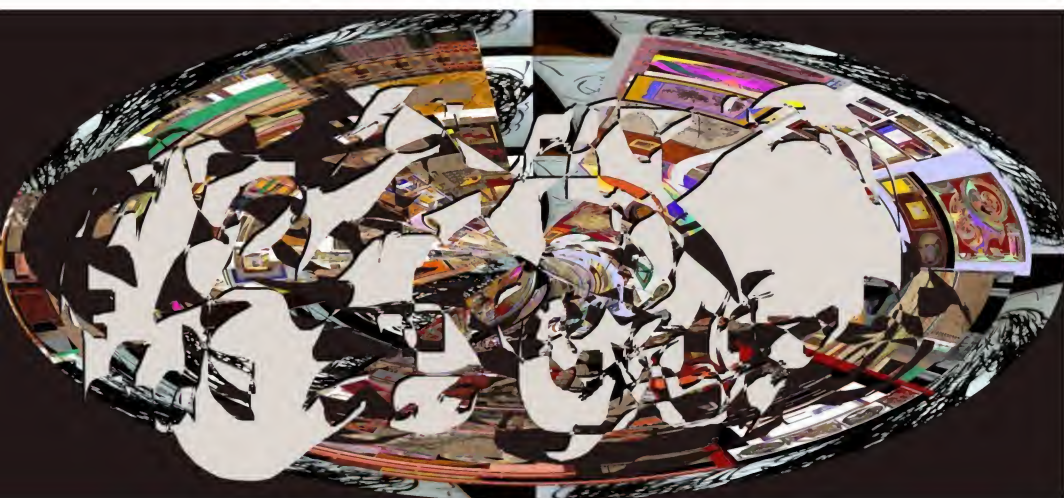


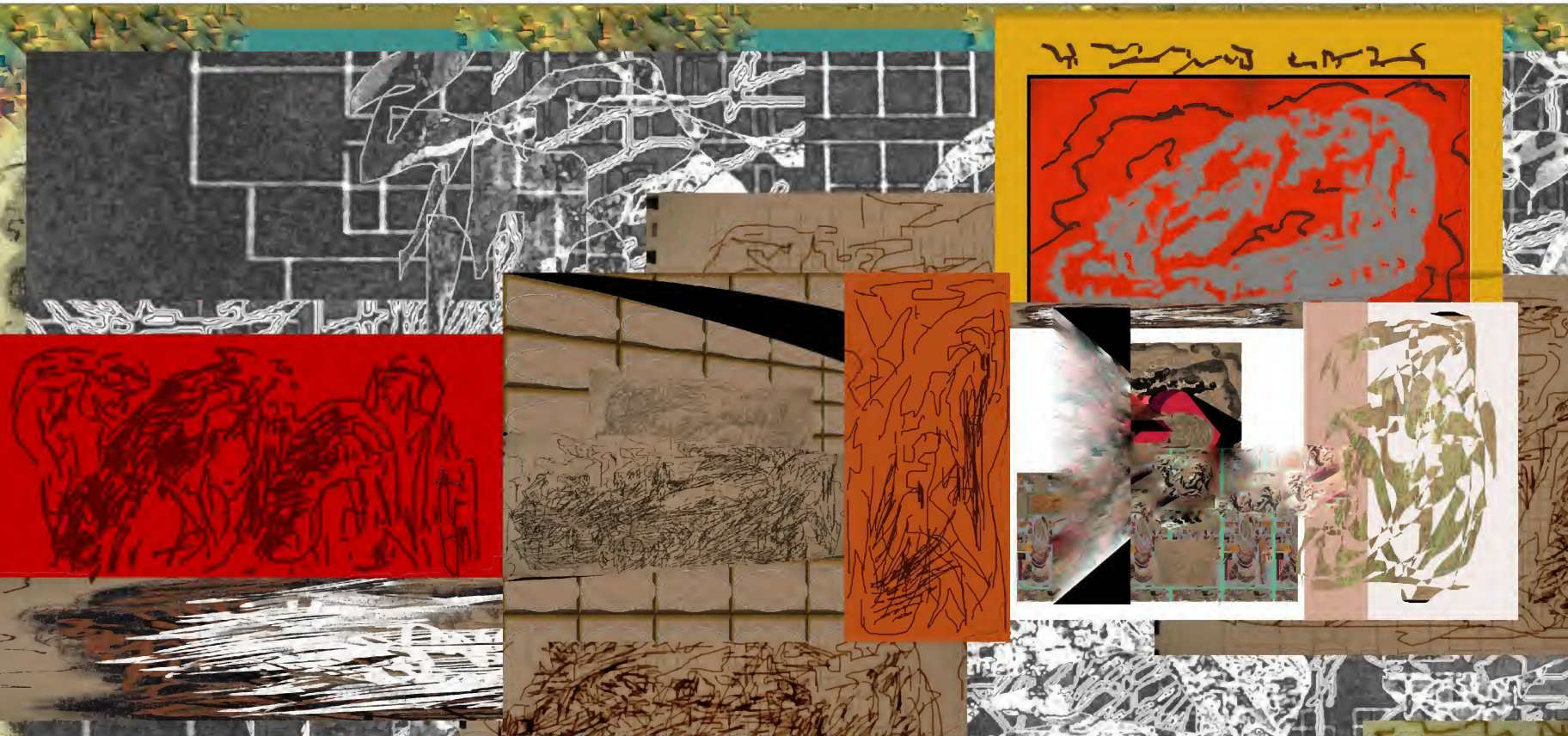




















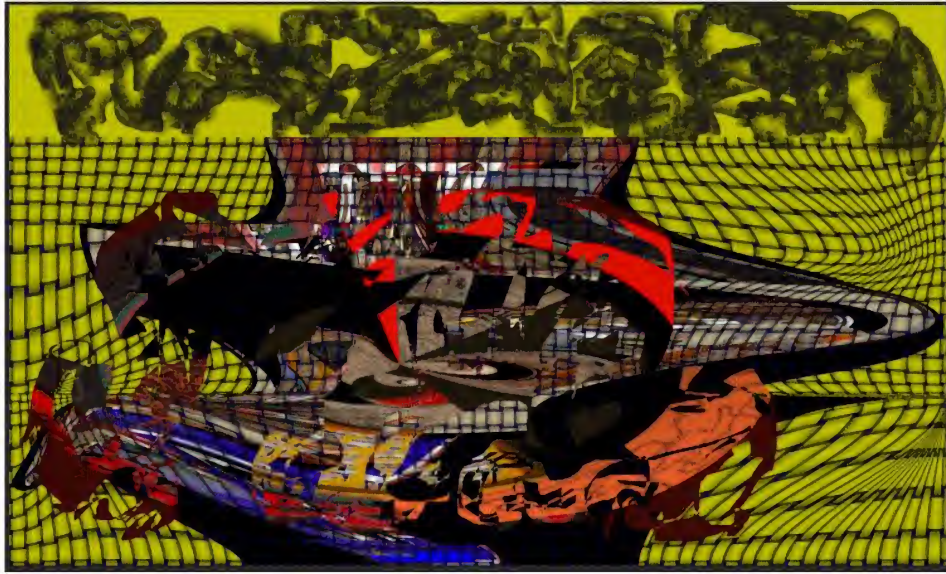
In Situ 2

Swann becomes detached, branches, leave settle about his head as passes below the tree arcades, a fugitive song keeps reviving a fugitive fugue... in another world Pound embarks on Cantos with account of Dyonyssias turning shipboard into forest and Bal's account of the Albertian window is that Albertine is not a person, but a set of conditions...

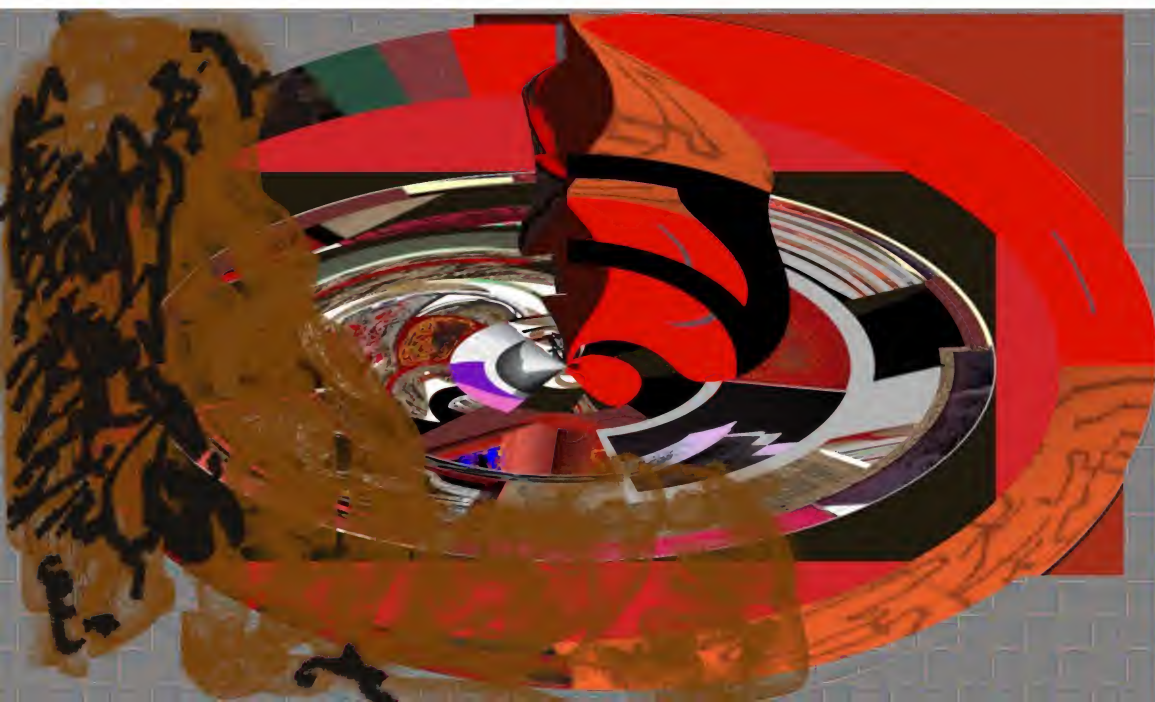
In her Space Inc section Bal becomes particular about identifying the concept of diexes which as contextual development fits her origins in narratological distinction between the diegetic and mimetic. In her set of propositions which turn on intertextuality, the taking of trace elements of culture and staging them to a moment of encounter and transformation within the naturalness and challenge of cultural life she engages bodily sense of staging meaning in which the somatic is indeed the nominal state of the semiotic and she pleads for a consideration of what she terms the indices, broadly successive object a threads of discourse upon the discursive radicals of becoming or nachtraglichkeit- how created experience creates yet more upon its morphogenic nature. Her interest is towards broadening the sense then of this cultural stain, the spread of information which is more than a set of points of arrival. I would say for example, that Buckminster Fuller had it right when he said he was most interested in his failures, they motivated him, just as Cezanne seemed to lose interest in his completed works, the question and answer then of the music is not interested in repeating an excellent production but looking in what is developmental, the poesis behind the poetic.

I separate from the idea of indices... for me the Dionysian, osmotic consciousness is different, that the solar system is thought by most to be revolving in a central manner for example differs from the reality which is that spatial bodies are all falling in space, at a diagonal around each other, even number as concrete points is not quite right, they are approached or at least this becomes more evident on the molecular level... in the following works I play with my sense of the semiotic and phenomenological as embedded through works which have a kind of "tooth", and these become "keys" of a sort. Bal mentions a comport towards keying, but my keys are more in the Bernini mode and mood of devouring... radicles, rhizomes initiated by Deleuze as an allegory of his writing approach in which he borrowed Artaud, the "body without organs", "cruel theatre" of the poets strange combination of true genius and genuine schizophrenia, was extending the range of approach to meet the primordial chaos of the Dionysian comport to meaning radicals or prompts, formative agents. Chinese calligraphy for example, is formed on landscape and other radicals, that is morphemes, catalysts, and in Western thought the concern is to escape the reductionist solution, while yet finding the diversity of scale.

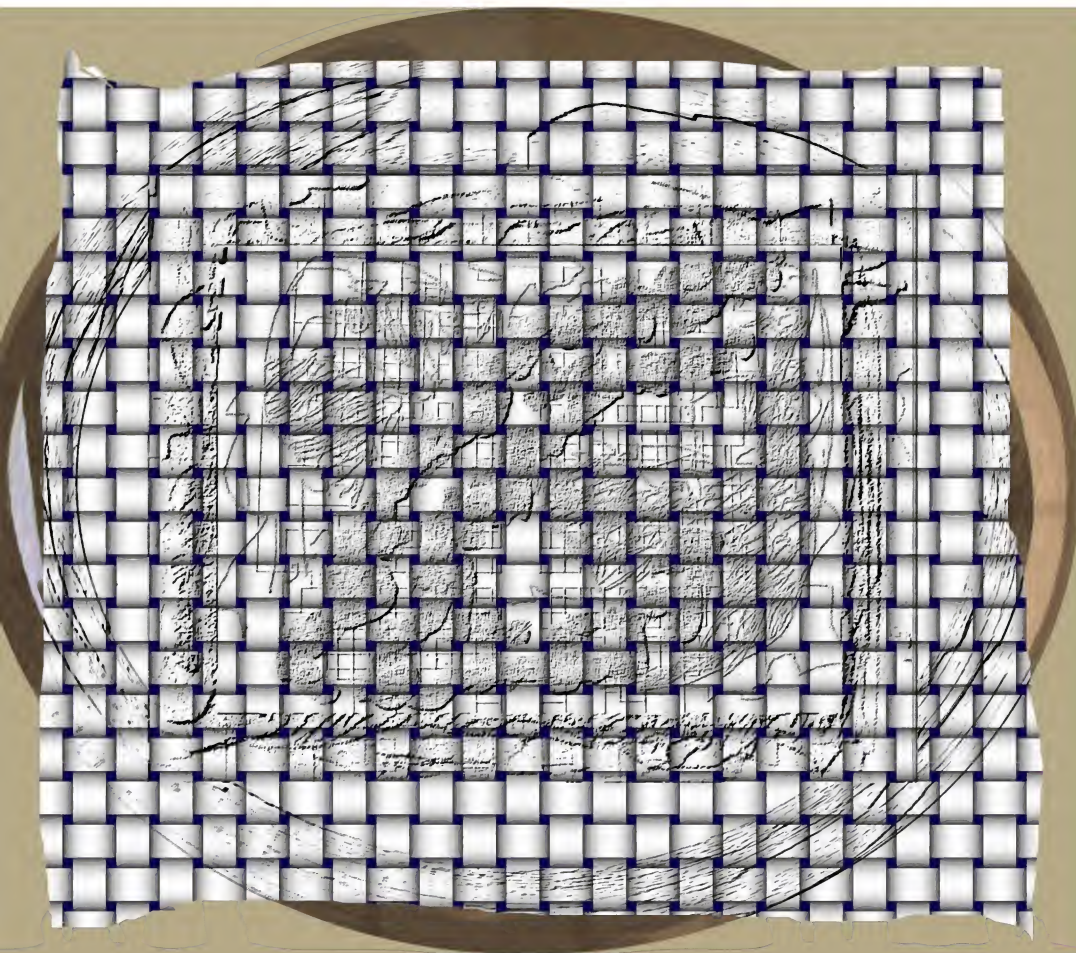
In relating how the authors Wong Cronan and Bal relate their sites to their work I observe that Cronan makes a strong connection to the Smithsonian tradition through the nonsite.org site, and Wong uses her site to relate her ongoing works to Acedmia.edu which developing and promoting thematics through linked journal inviting others writings. Bal is very interdisciplinary, she uses her site as a scrolled entry page which allows one a panorama of her travelling concepts and her personal direction of discourse is her 'cinema in a brief case' project of creating video and forum for these in relation to other people and projects. My approach of course is to link the concepts of trace and rhizome to representative institutions, and also using the archilovers site for relating towards a virtual zone or topesthesia of in fact contemporary production, as projects for siting on archive.org.

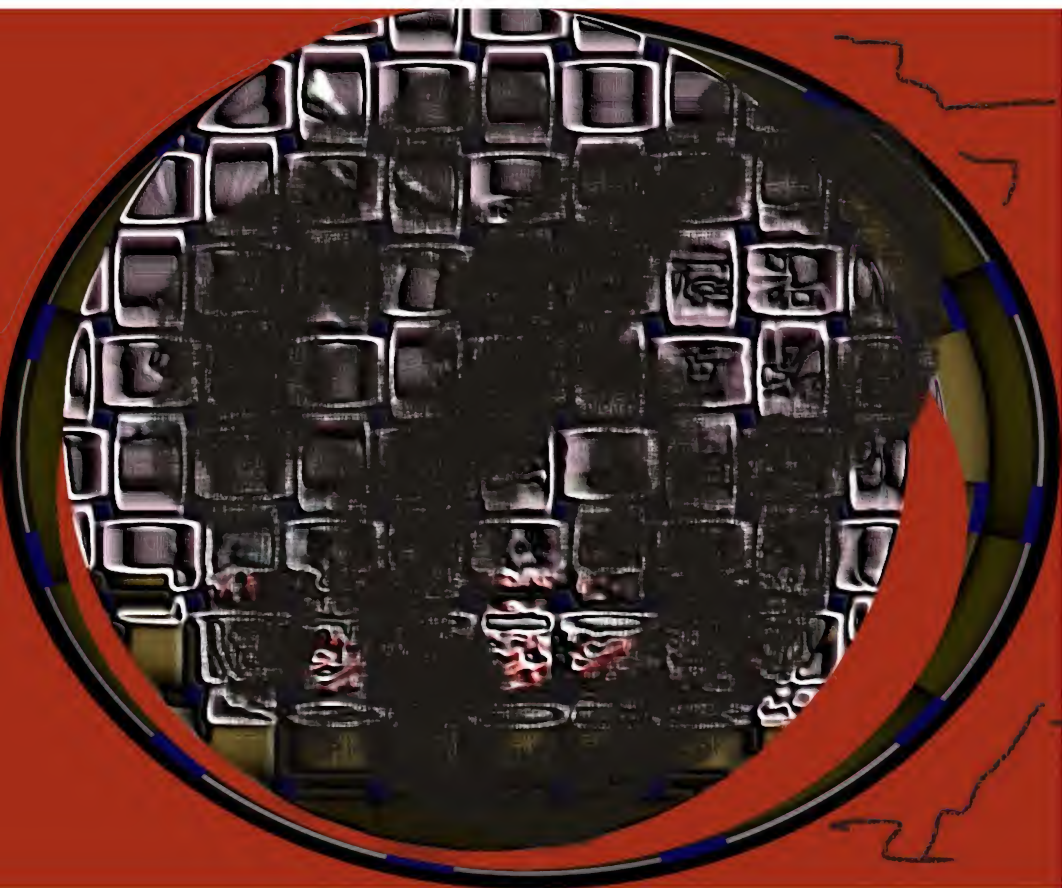


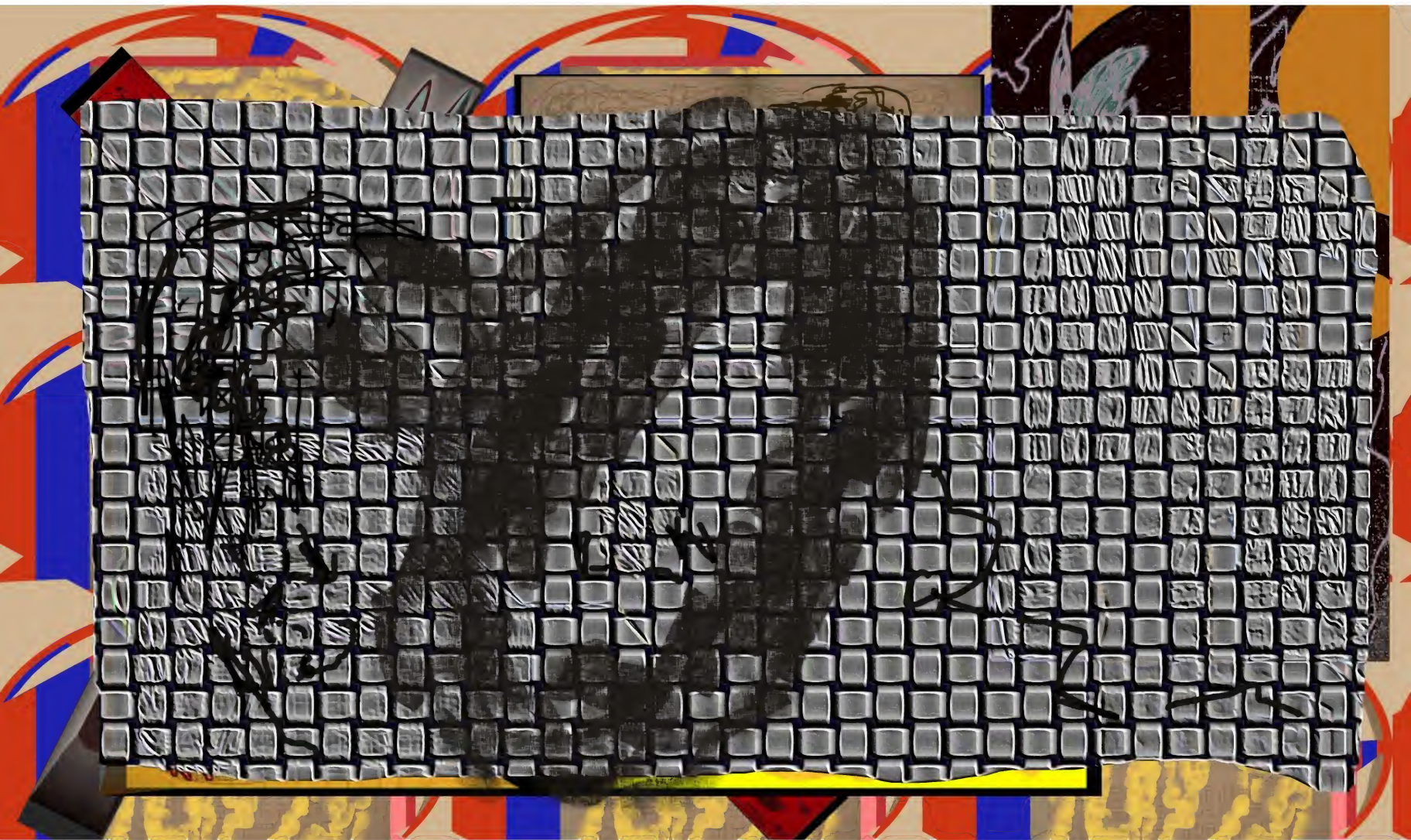


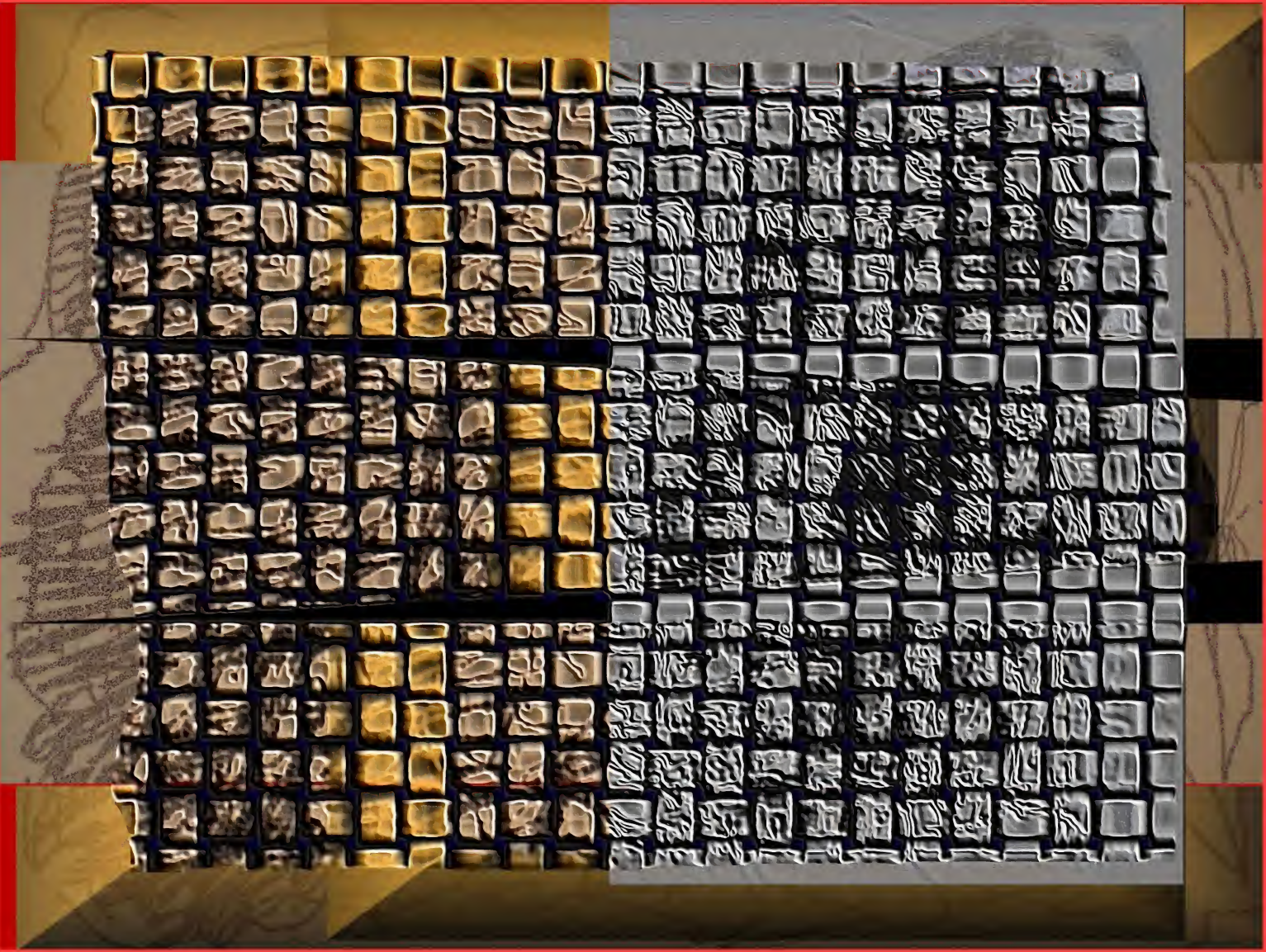




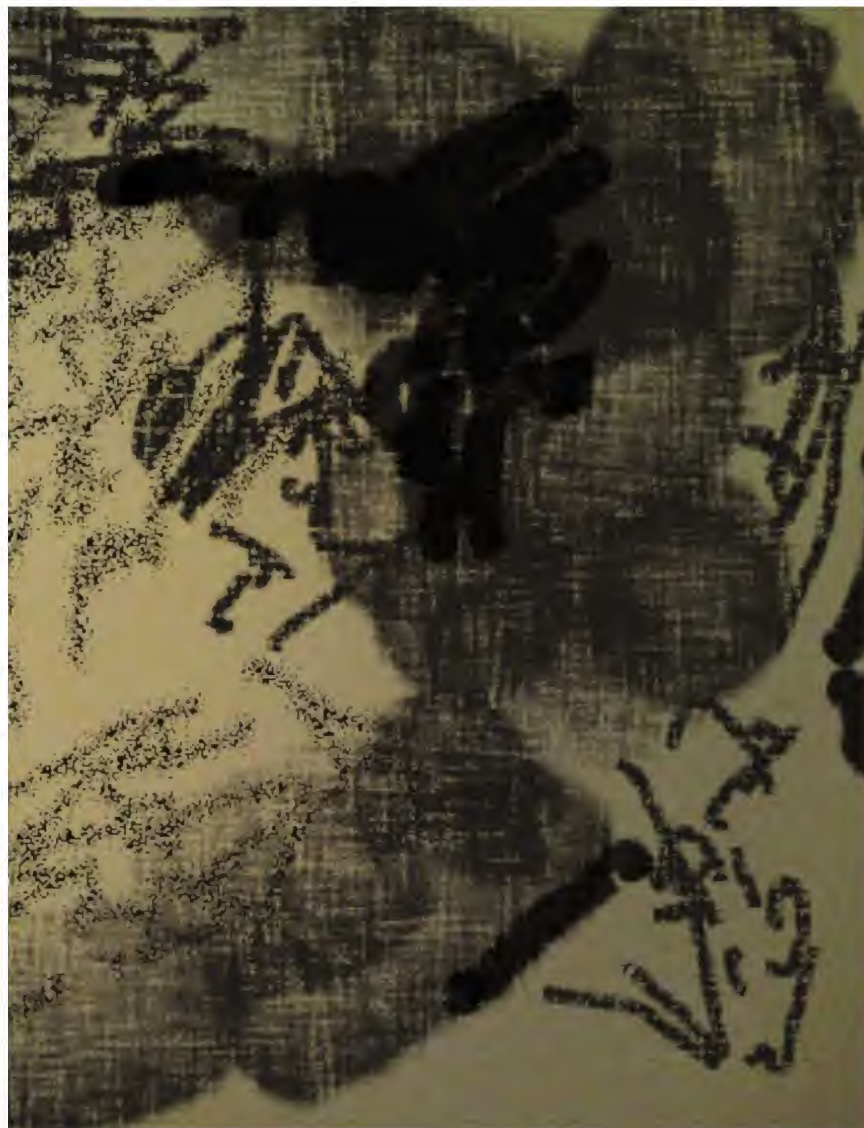












Insitu 3

Having given an “insitu” as I coin the phrase of a site non site expression towards interactive web sitings in the production of art experience , archive , research and expression – insitu each towards sites of Bal and Cronan ; my third here relates to Wong whose point of view is similar to that of Valery: namely that the artists wrestling with materials and circumstance are a transformative other which in turn creates the transformative lense of perception. Because this posits a kind of outside world the idea differs from that of Bishop Berkely –namesake of the the school where she teaches, whose concept that semiotics and phenomenology are enfolded is pretty much in line with my perception her cheerful return to a world where the tree falls whether perceived or not is engaging. I take a middle ground in this project by referencing a “collision” as Wong puts it , or influential experience within art of culture which was that of a catalogue for a Brancusi show in the Guggenheim of his photographs (he maintaining exclusive rights to photograph his works). The catalogue is then, a kind of site-nonsite, it extrapolates a condition of photographic substitution by substituting then again its own record. Along the way the catalogue mentions the Assyrian morpheme “skrr” which is root to a gradient field from scratch to sculpture. In this work I create sculpture from scratch but in virtual terms, and here then the semiotic dimension of the gradients of materials expresses as Smithson put it the zone in which “language is a collections of sites”. The work I create deliberately uses the software associations with various media as I compound and overlay them towards alloy, the rhetorical “alloys” by which something similar to the mood of the fresco brush in the days work alters , smooth and runny in the early day , then as the fresco dries there is a period where it is a firmer drawing experience, towards evening it turns into a wrestling match- all in all the process invokes the riddle of the Sphinx..

In the end the sense of time in art has to do with scale and I return to the notion that this is a production of semiotics as the condition of interpreting the reading and not at all an indices but rather discourse in the formal meaning of clearly developing method as one goes in relation to ongoing experience. For me this is what the scholars and artists archive can be and which the virtuality of cyber sites open out into current endeavors.

In the famous movie the protagonist famously observes it all ties together- and he has the ability to recognize the distortion in the statements around him- repeating the statements themselves in more appropriate contexts as his sense of social justice.

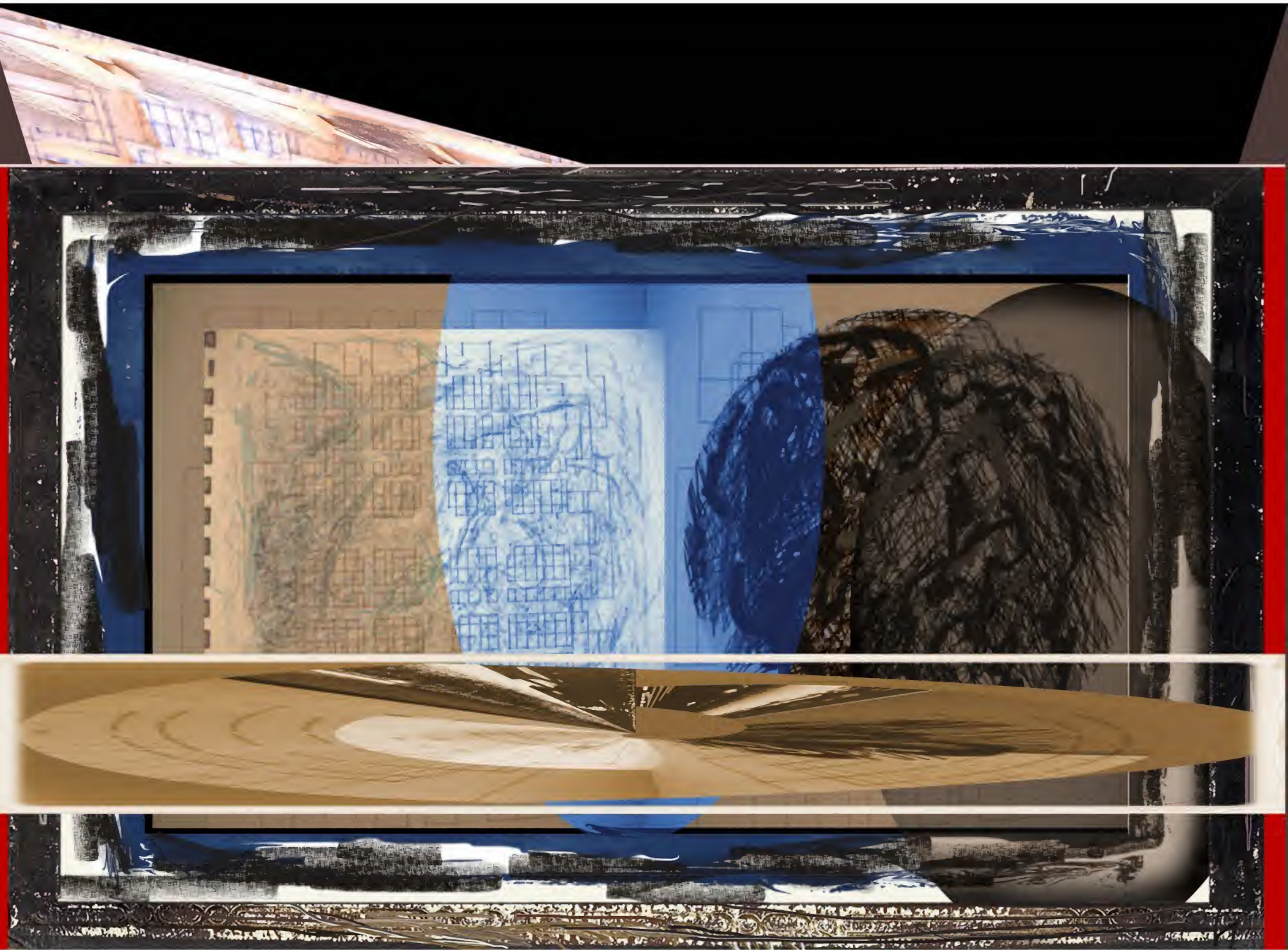
The recent freezing of Greek accounts goes beyond duderisms and takes us to Schizophrenia and Capitalism, because in a political context one recognizes the art of Deleuze in borrowing from Artaud the idea of a body without organs, which towards the organs of state is where the body politic arrives of necessity when the “freeze” between Medusa and Narcissus, that is to say recognizing context to a state of overdetermination marks the Laconic identification of creative capitol which requires fluidity, a chain of signifiers, metonymy.

In contemporary philosophy the structure of environments as complex interaction can be gleaned from such as convection currents, the fact that the actual flow of the motion of the oceans is a conflux too complex to even yet accurately map. How can you map what you don’t understand? In a way we do, and art belongs to some of that... just as the kit may not be in the least frightened of an environmental agent the cub does “read” the parent and the first lesson is to be motionless if the parent is frightened.

Patterns, contexts , become our reading , yet the idea of context has itself become a casualty of causality in that the world of indices and deixis belongs to an anamorphic phrasing, an assumption that one simple finds the position of focus which no longer seems to be the state of semiotics suggested in the biological models and the detachment of the “experiment” from physicality of experiment because the largest and smallest scales don’t permit experiment except in thought, and here then it dawns that meaning as sited to the senses builds from the siting of the senses an always semiotic enfolding into the phenomenological. In the Cosmic order the assumption of centrality , that the world orbits the earth is repeated in the reverse as a view yet of an orbiting in state, whereas the astronomical bodies are all falling in space at a diagonal and around each other. Although there is no objective up or down or side in space the diagonal does exist, and in the psychological “tilt” test the observer may identify a shift towards its frame, or to the frames support alternately – a cognitive sciences realization towards a kind of structural relativism

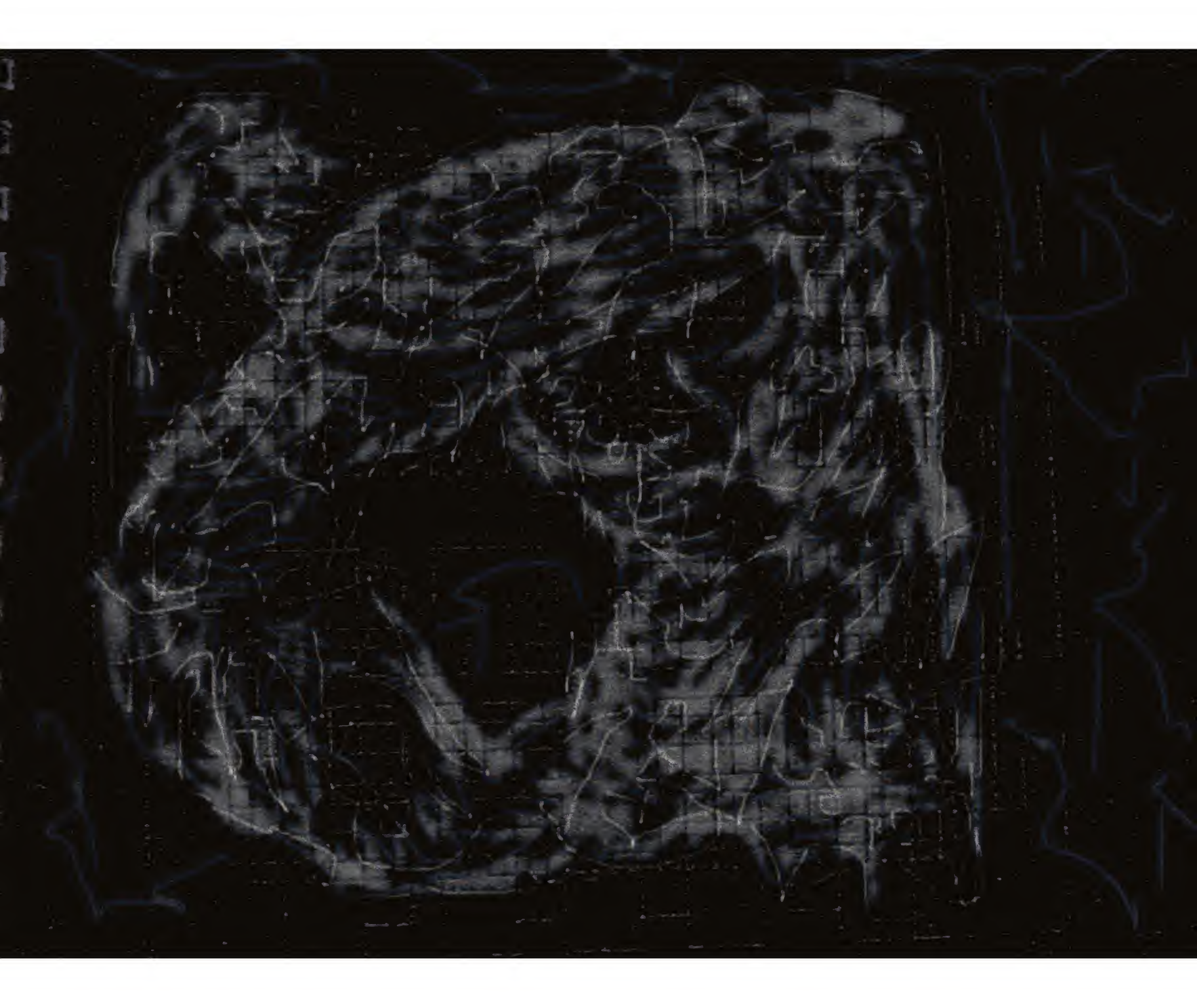
Structural relativism belongs to the contribution of art towards philosophy, for example Lacan observing Cezannes separation from the Phallic gaze, as well as Holbeins critique of anamorphosis.

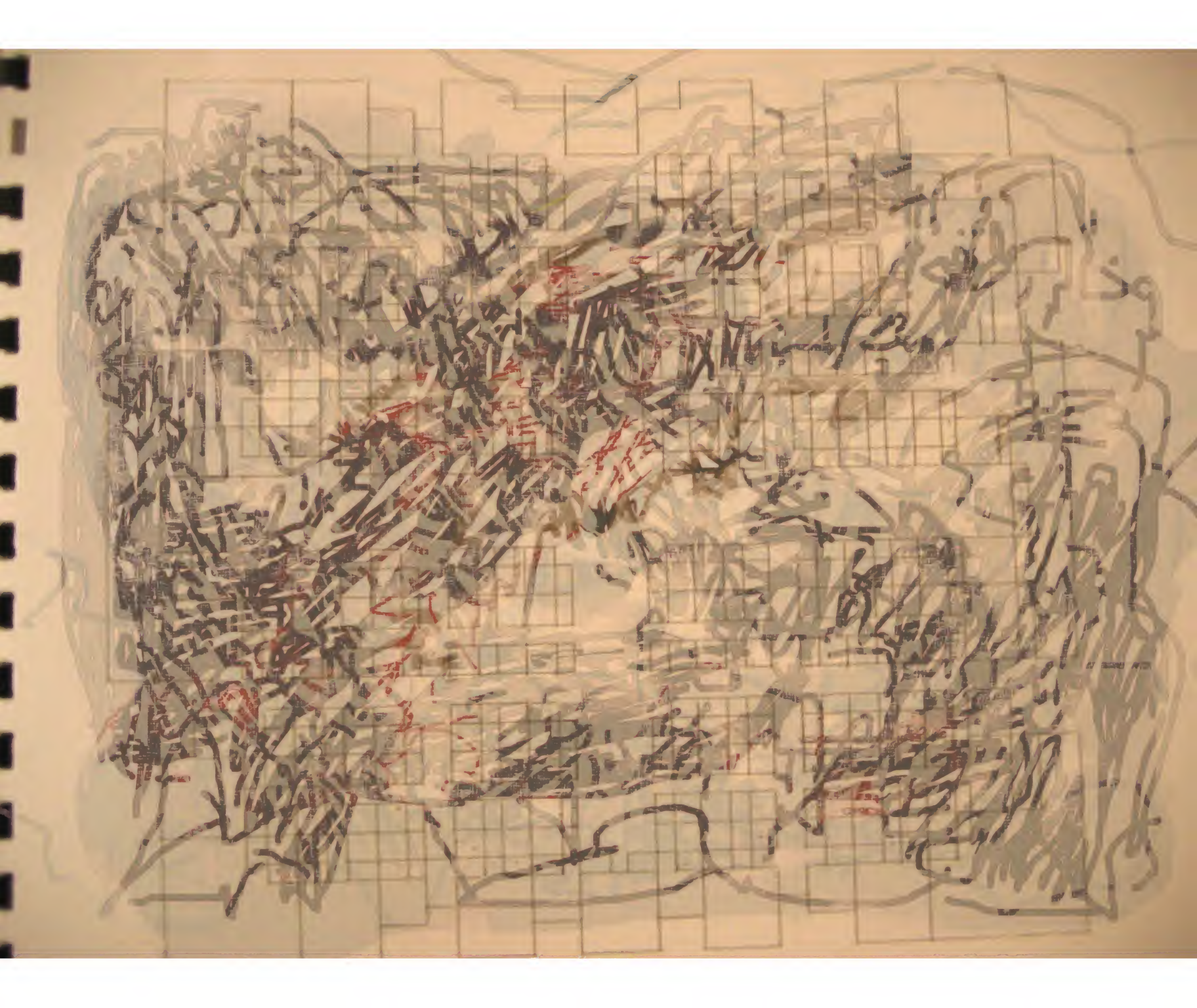
In the natural world which draws in the drawing of the artificial world of art per drawings Degas gave the example of topological research by learning from many drawings, the things themselves and thus in his “unusual combinations” gave the case of “rhetoric” as the mode of configuring, of identifying the somatic to semeiotic enfolding of site of sense and site of experience as created experience in time recognized to as much as the necessary thought experiment.

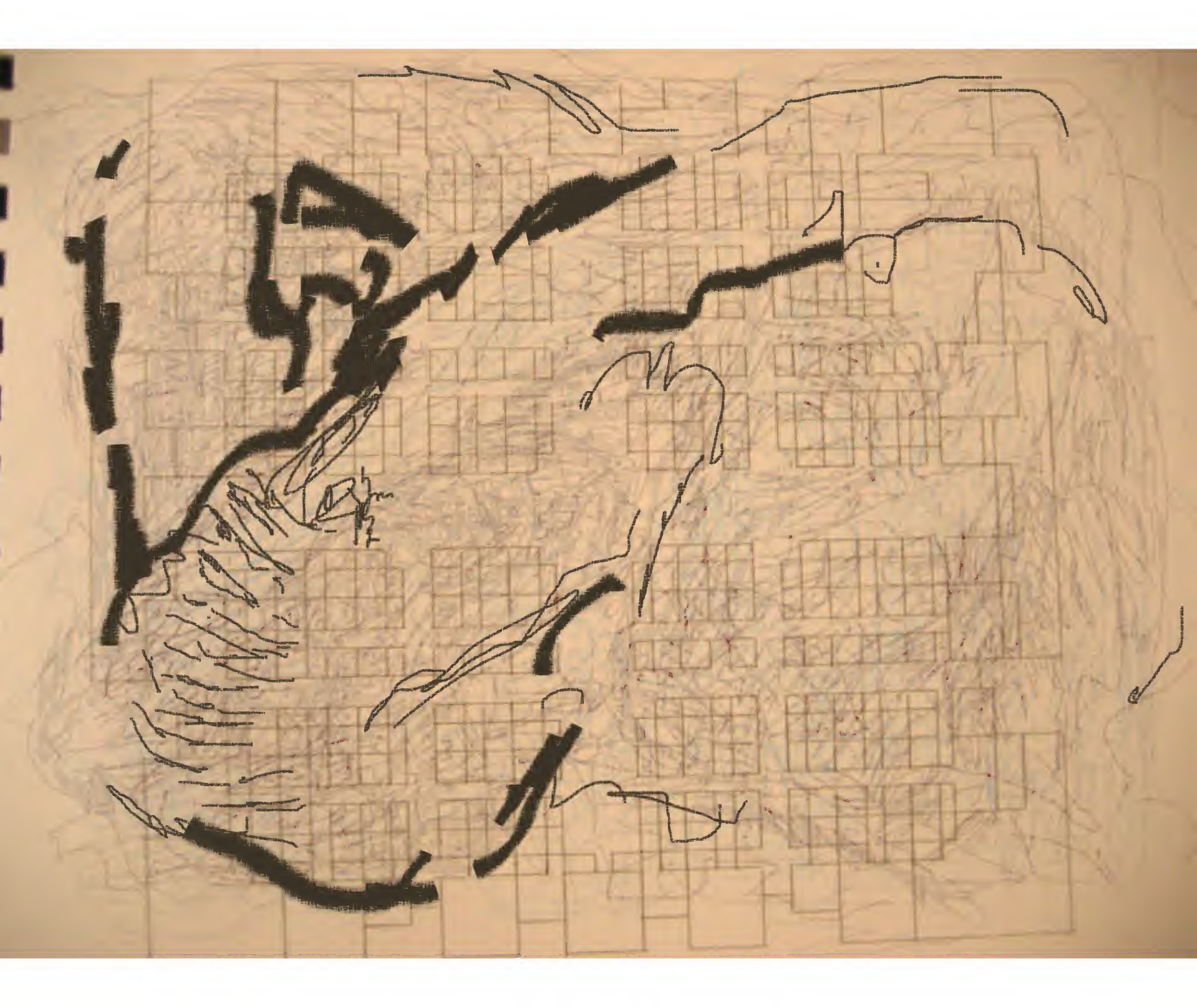


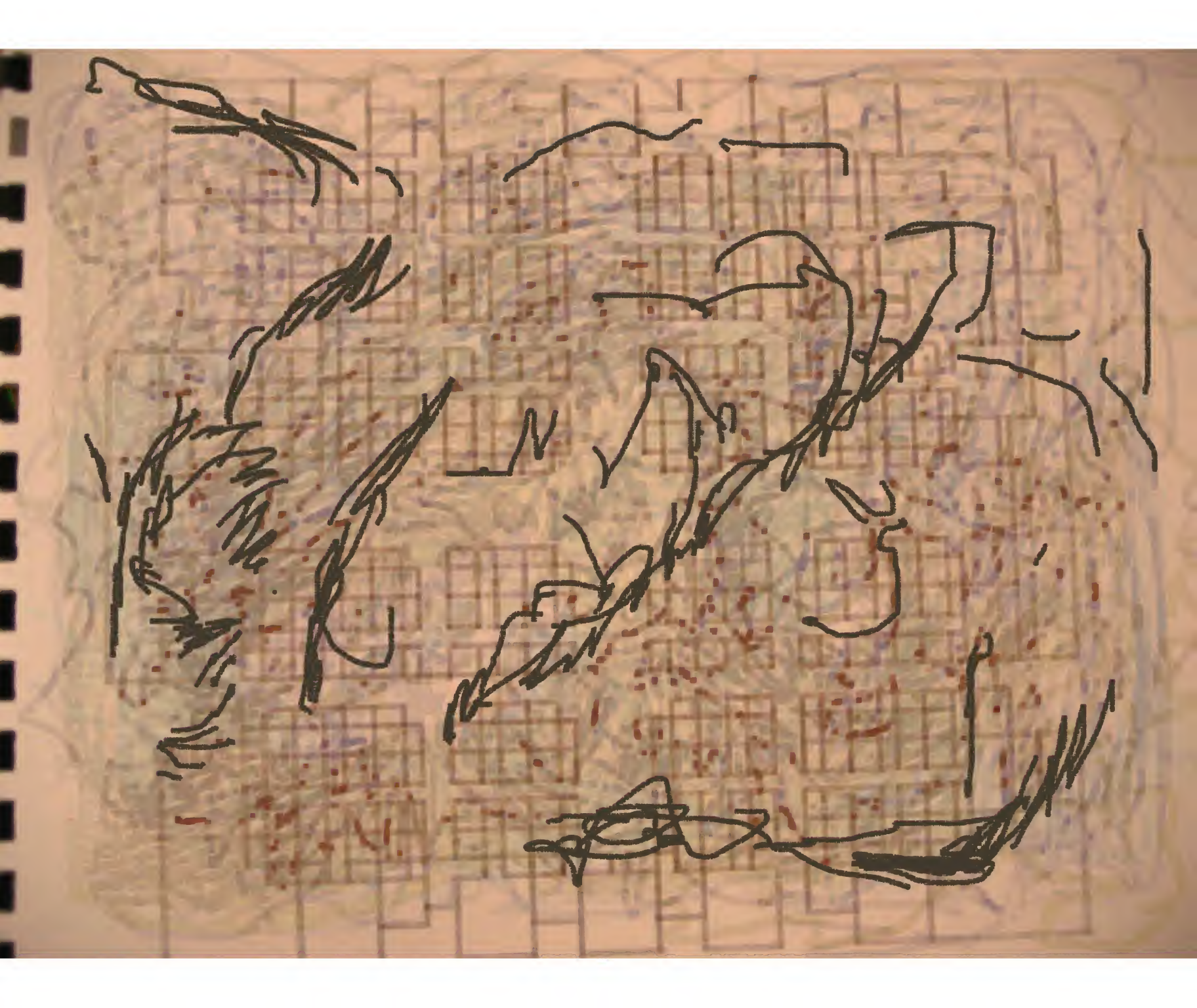


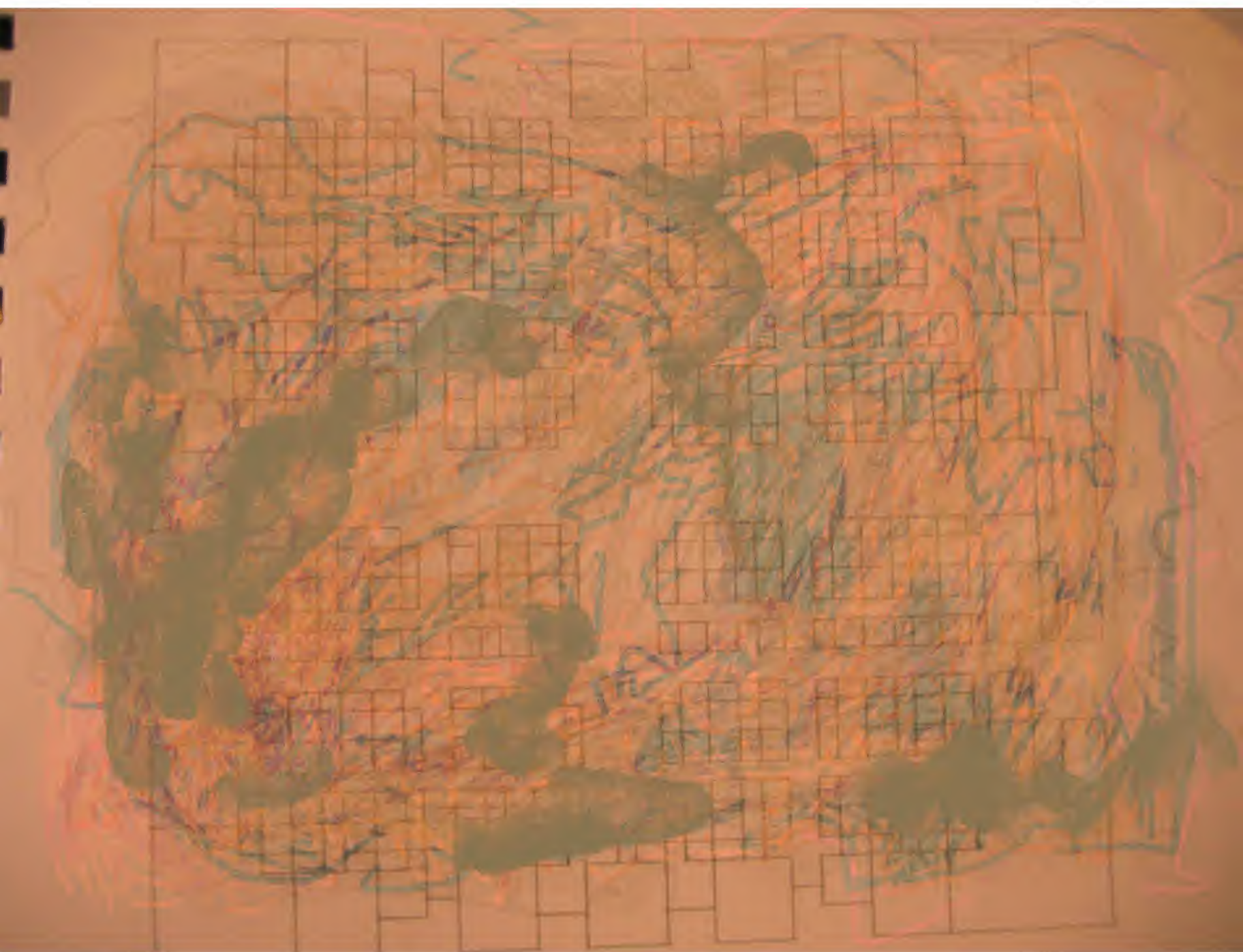
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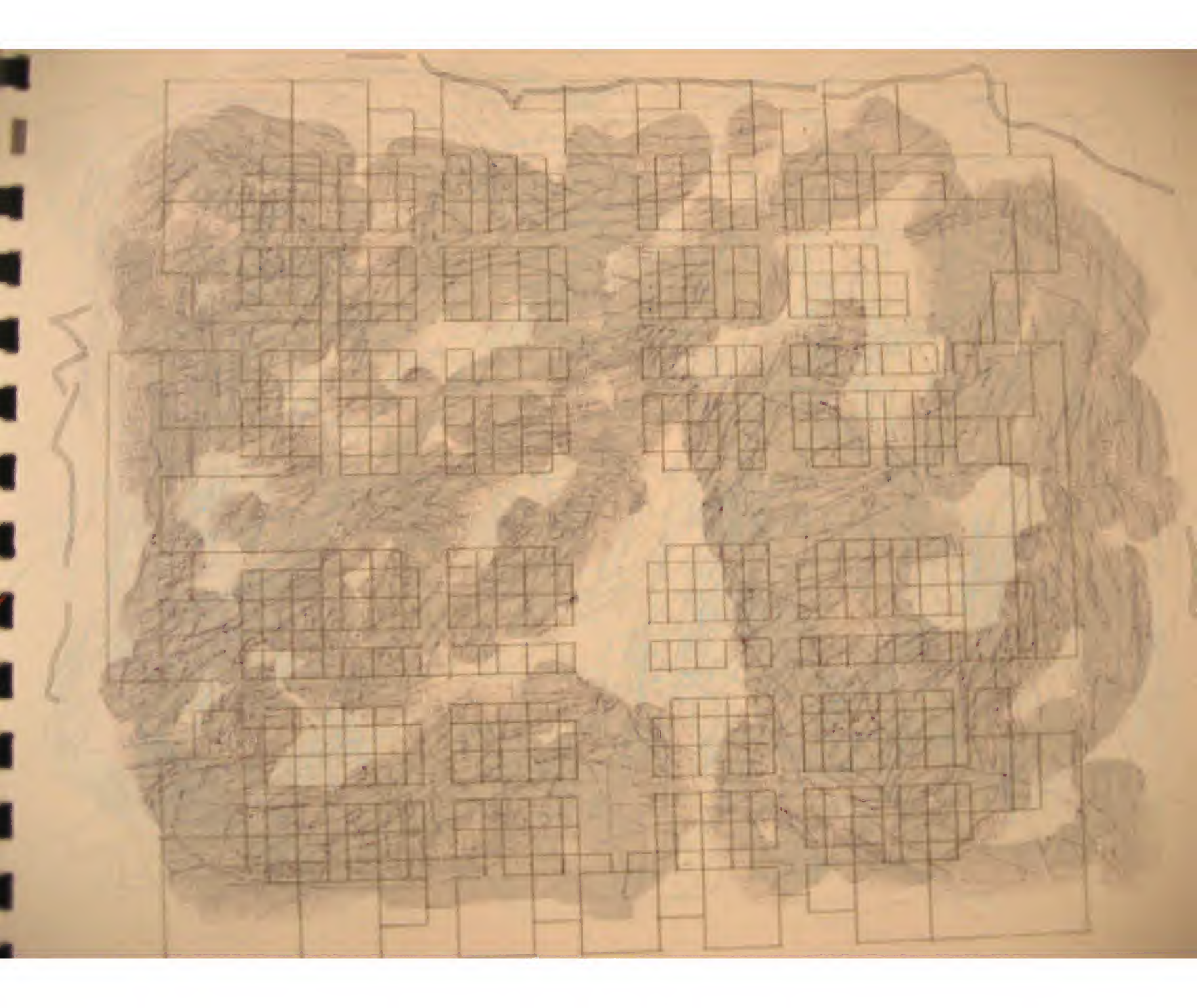


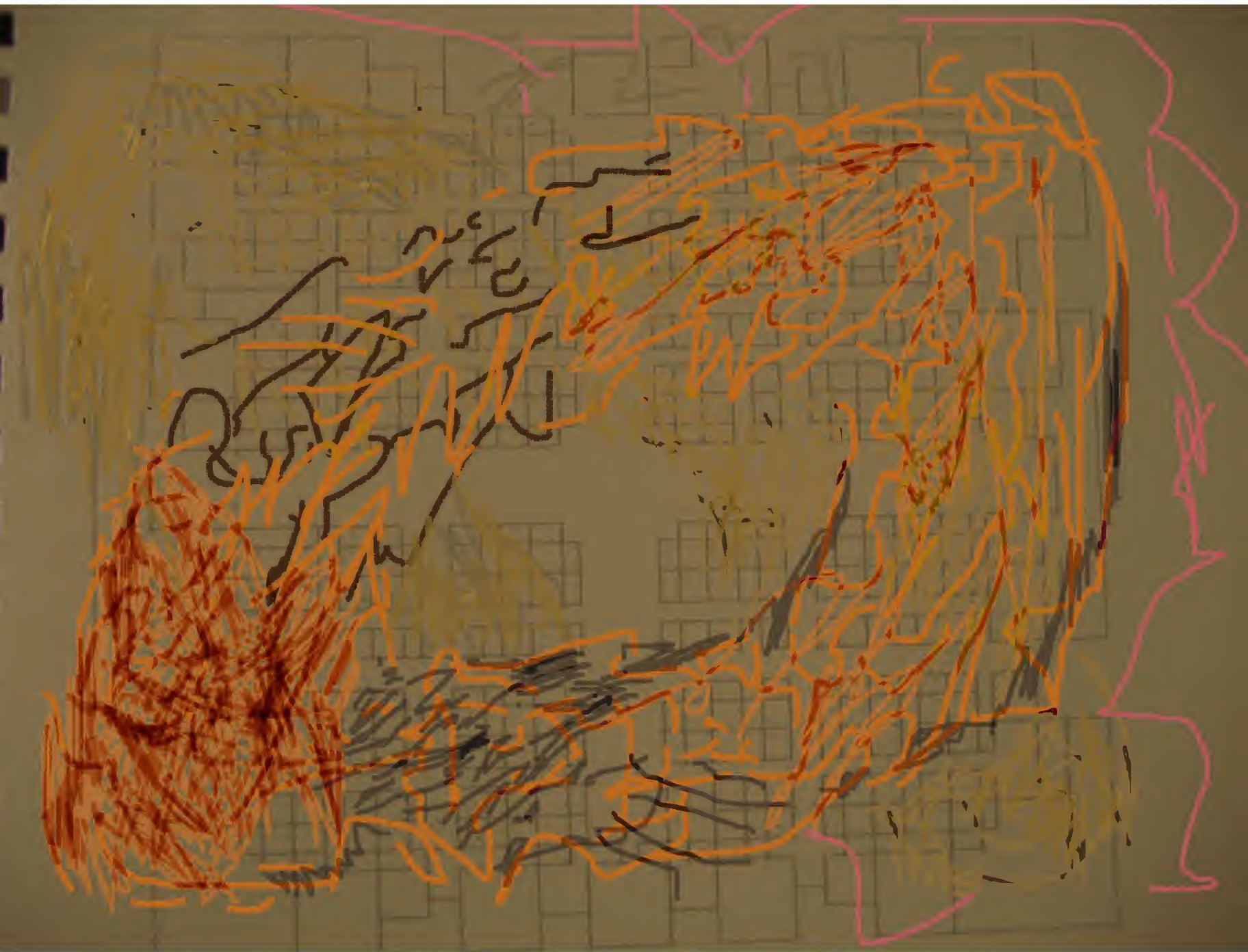


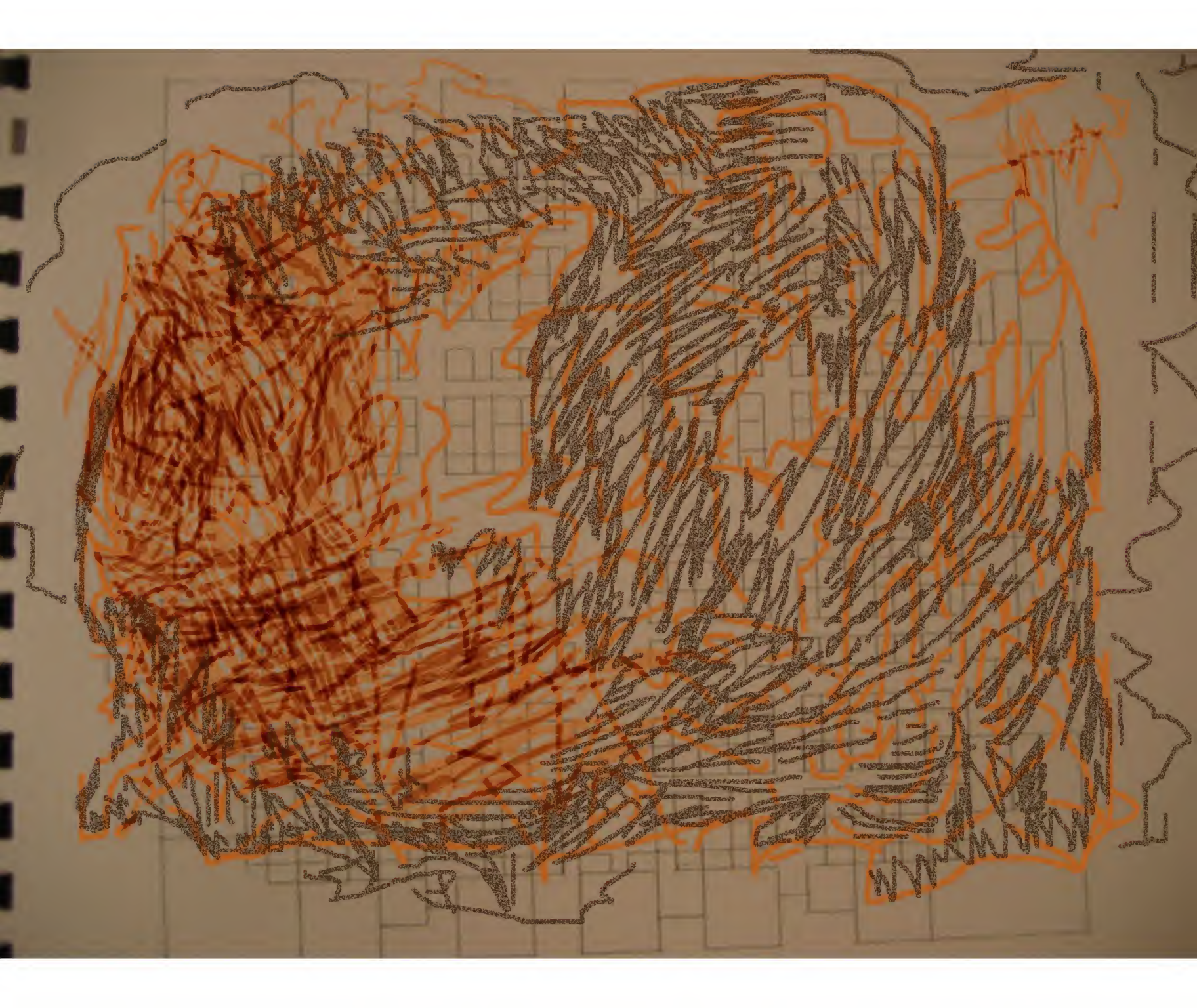


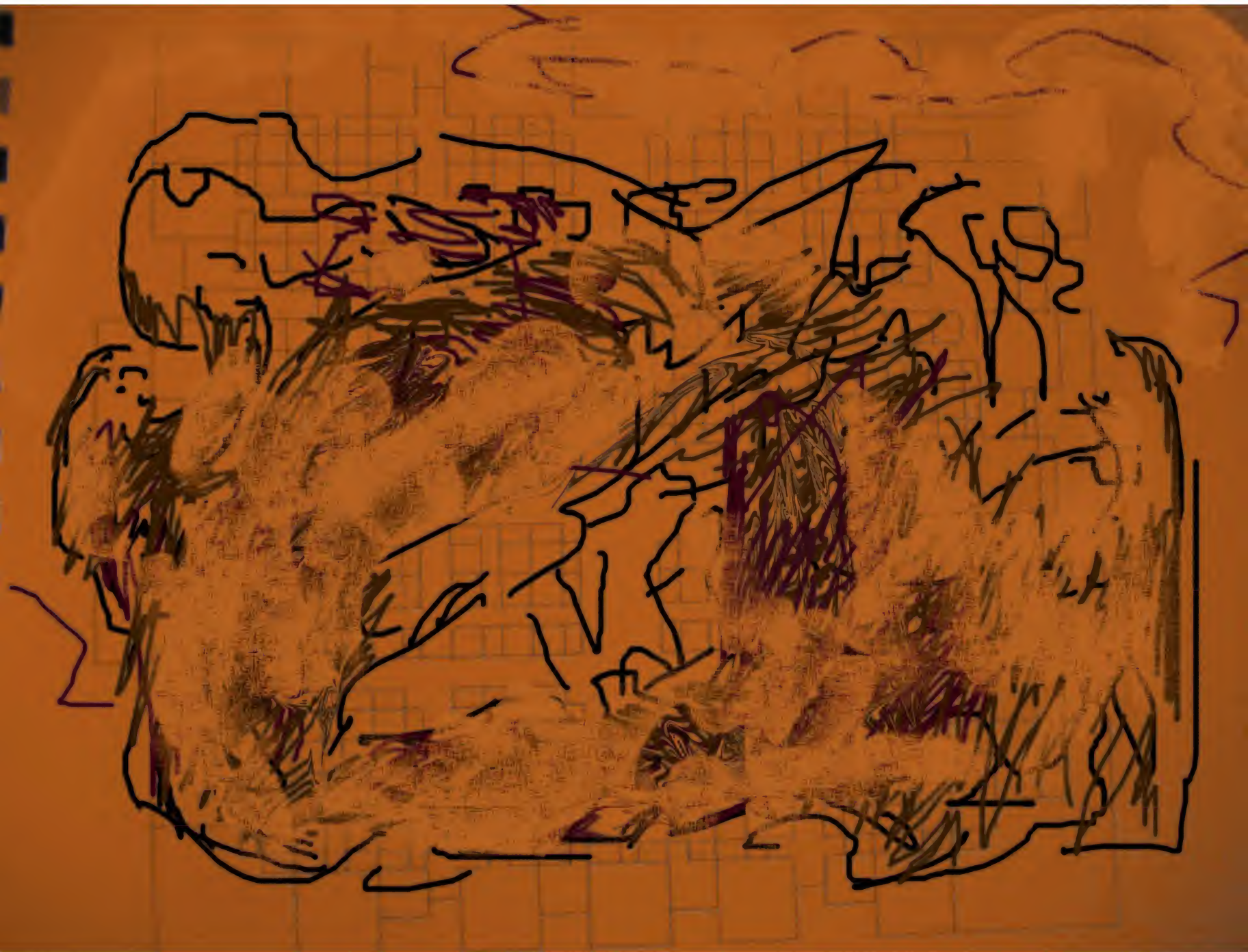


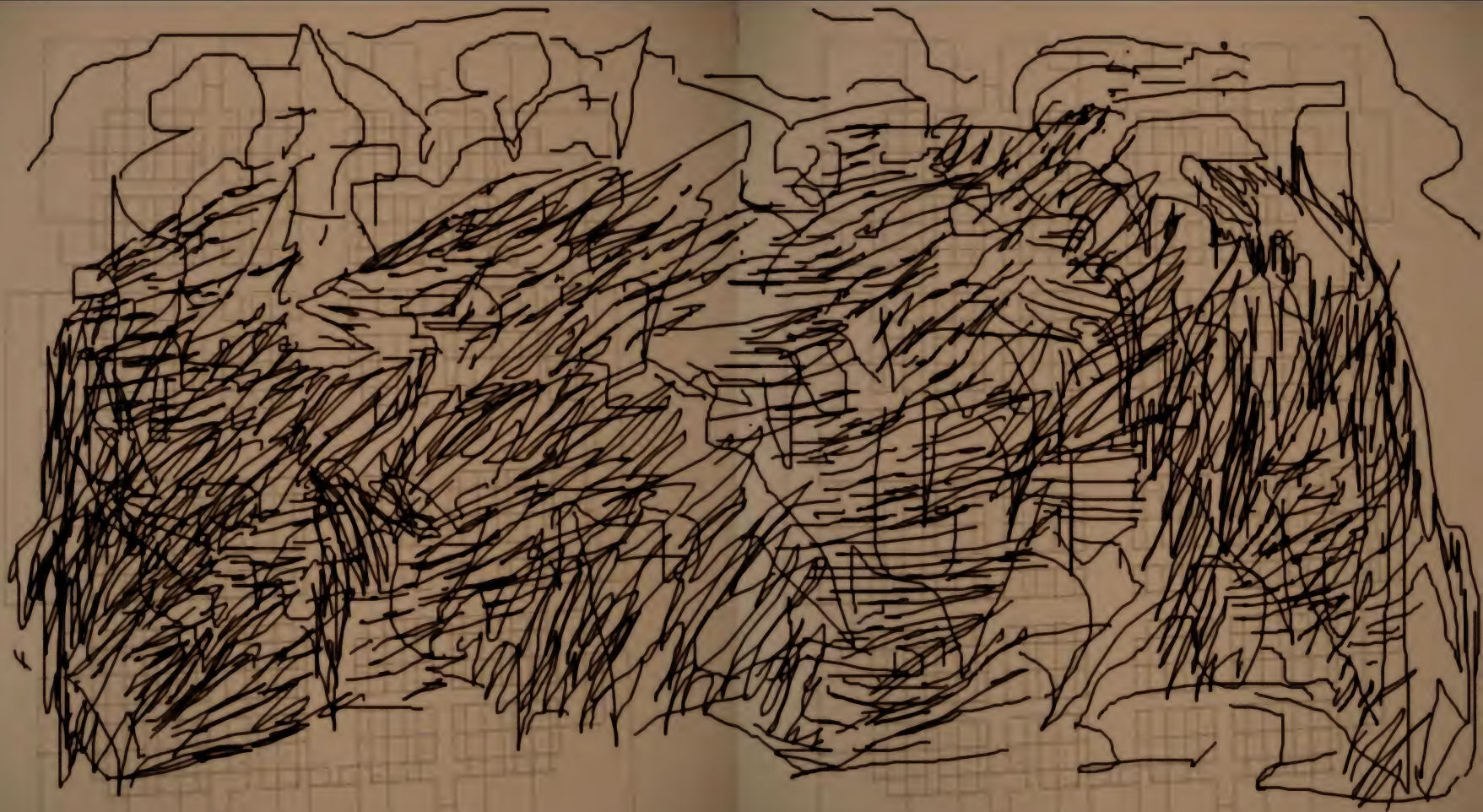


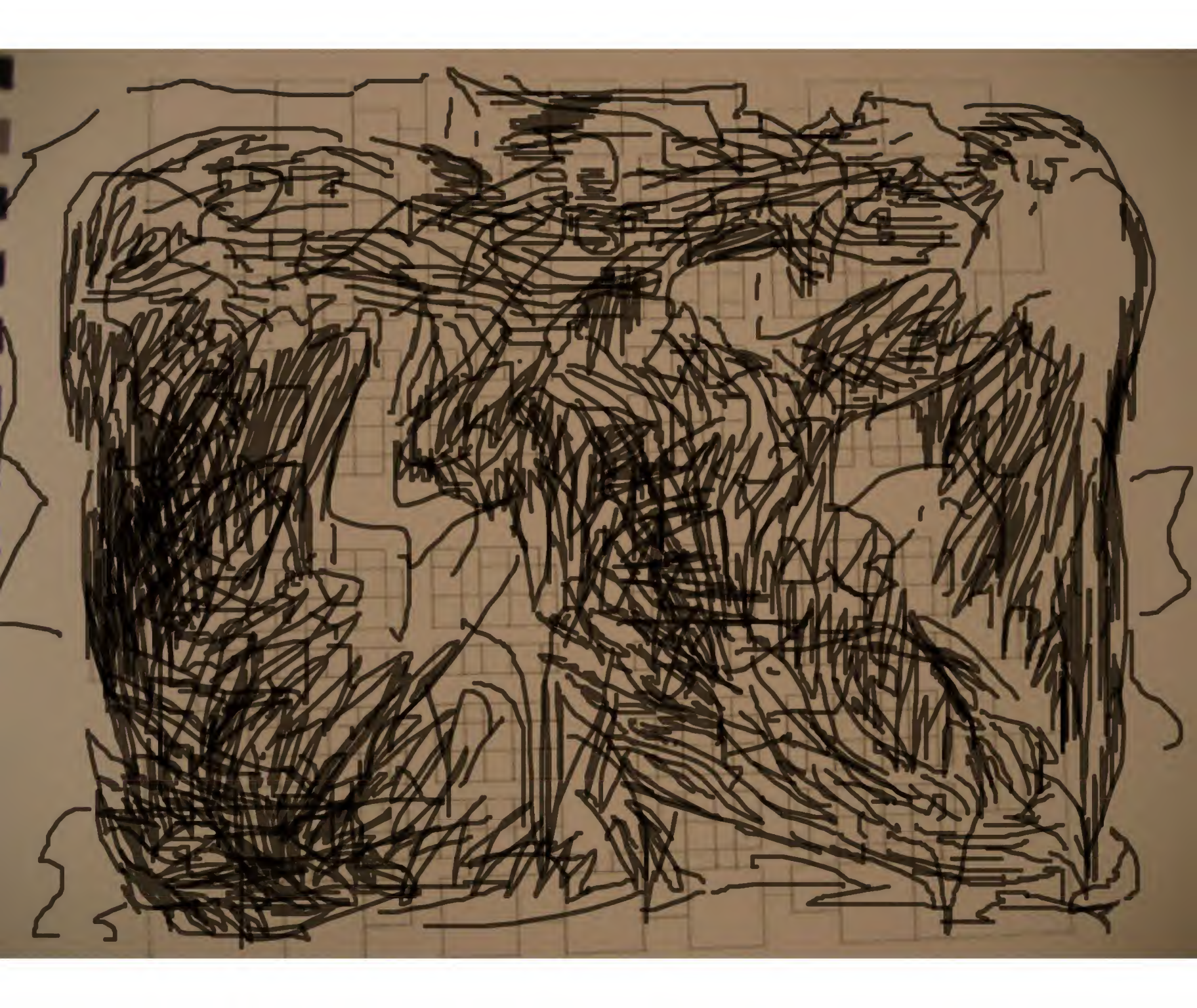




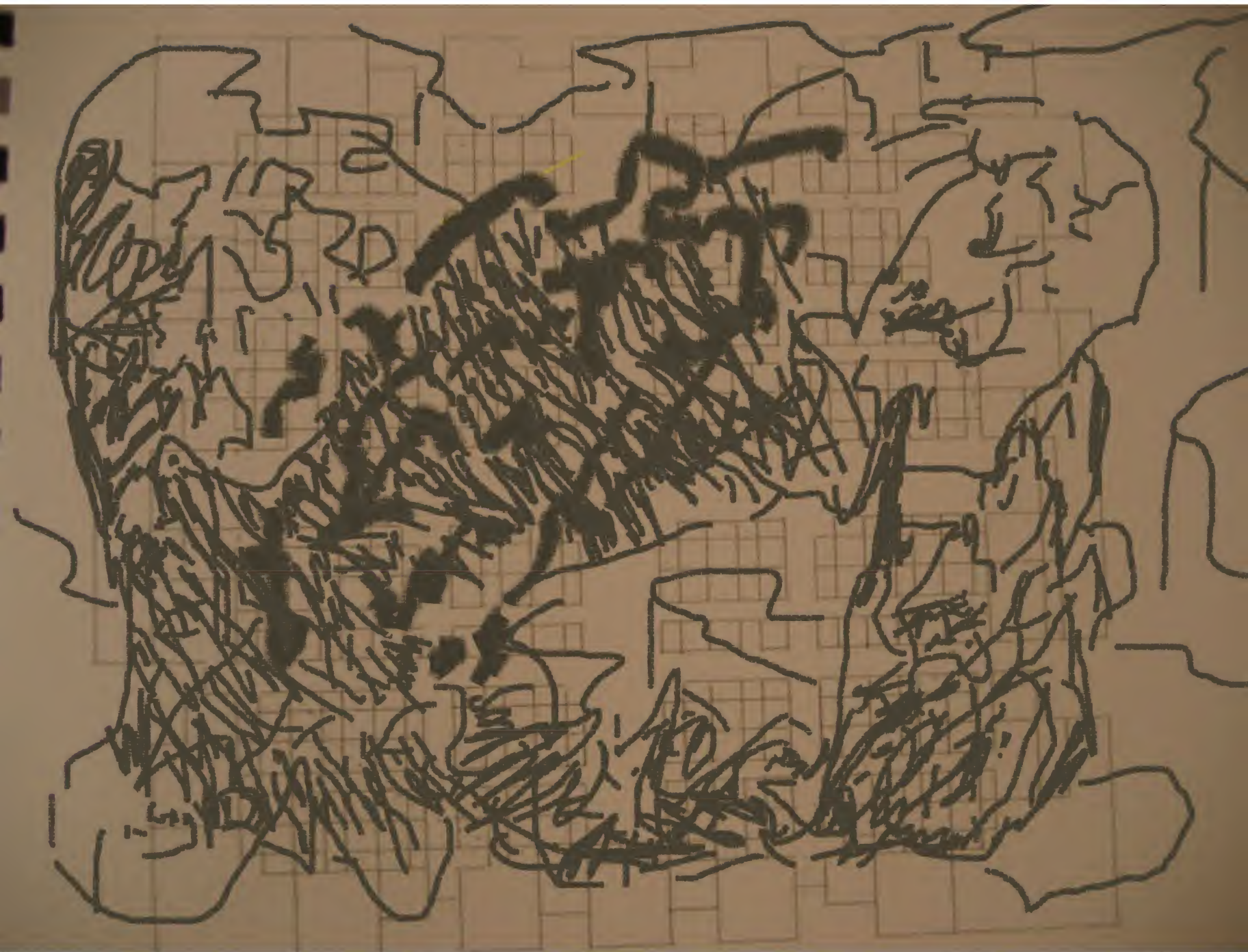


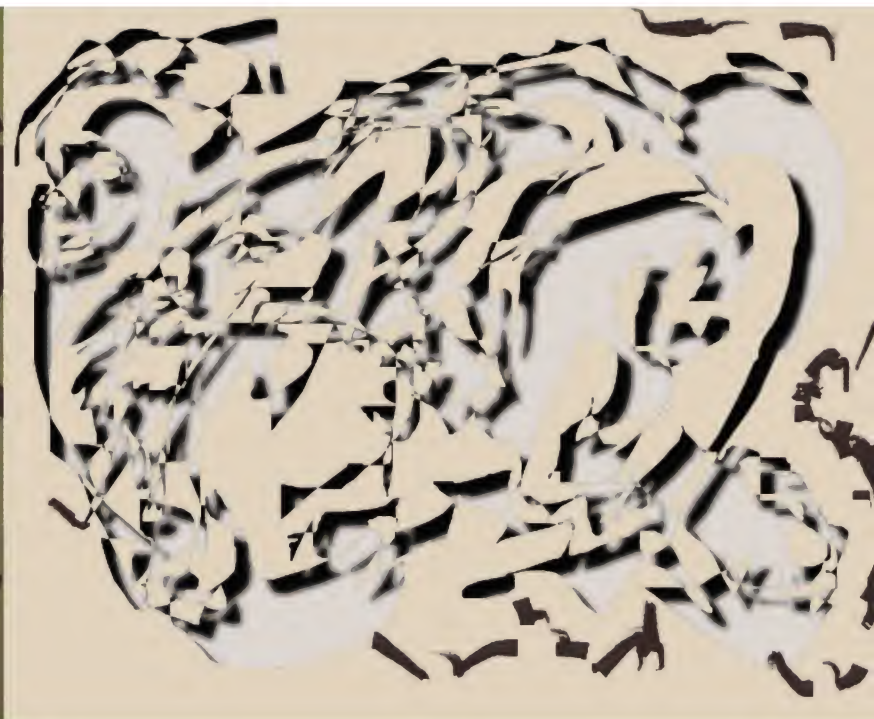
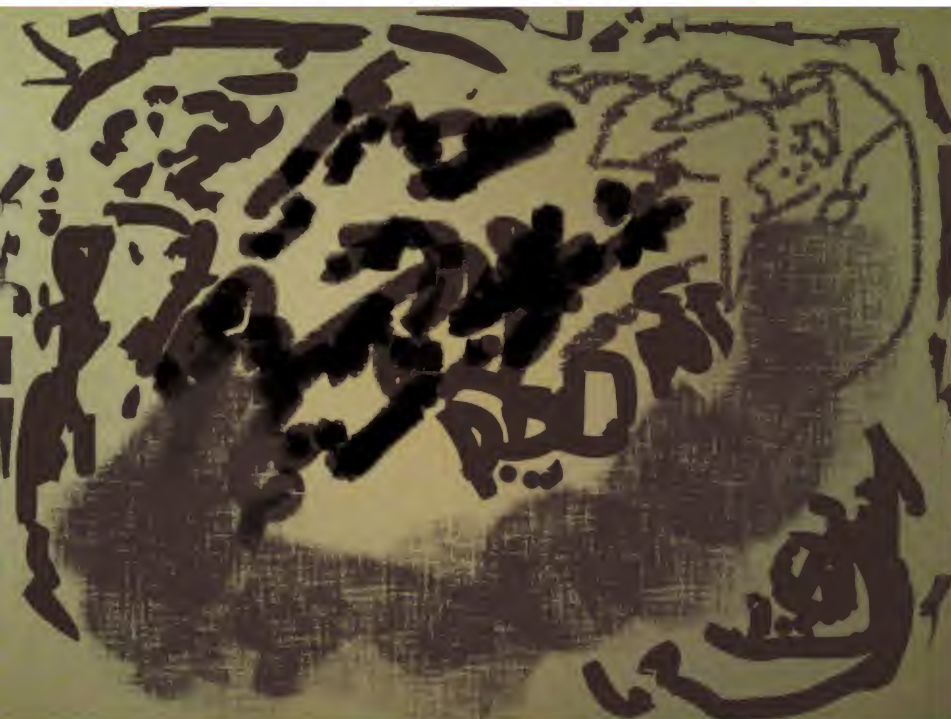


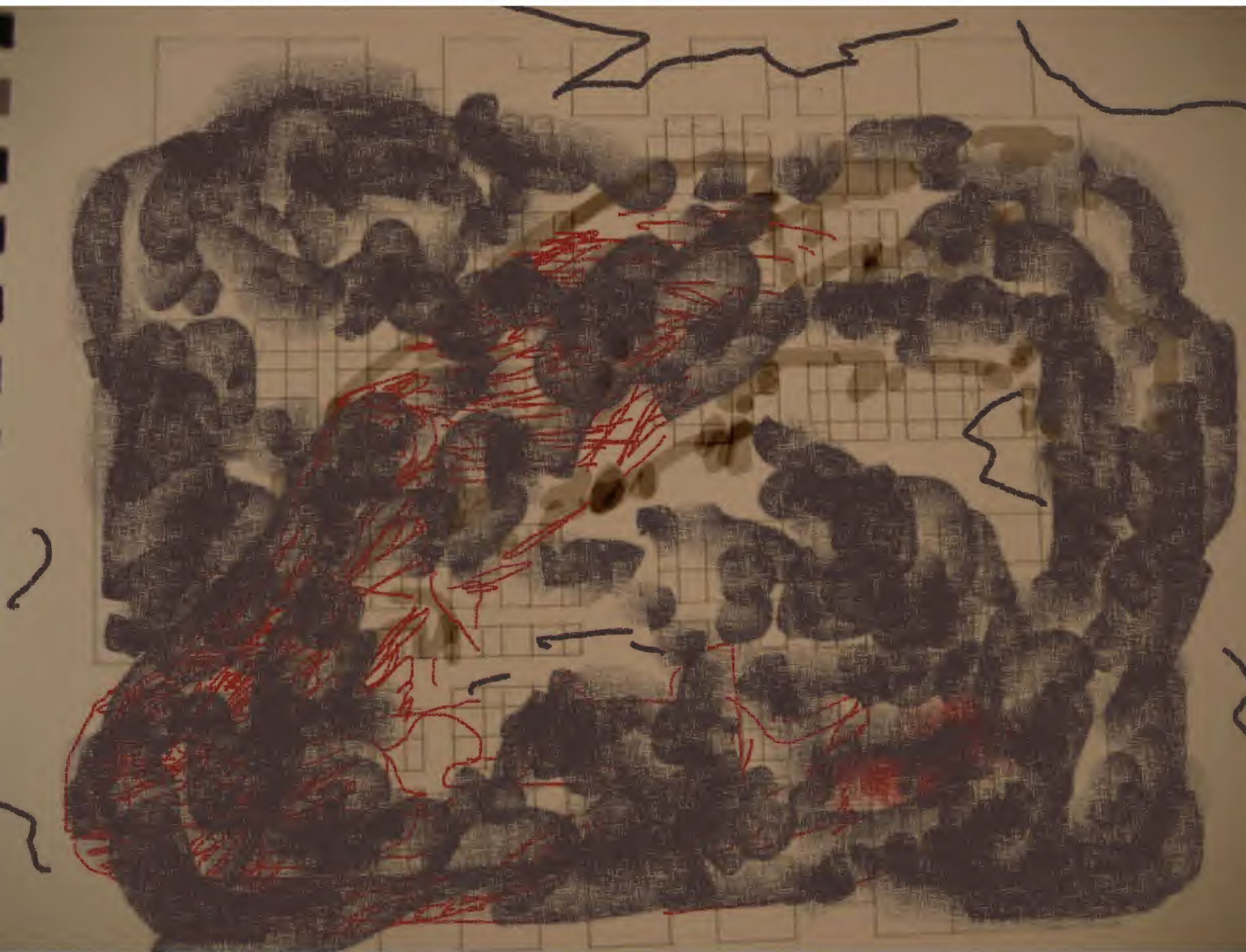




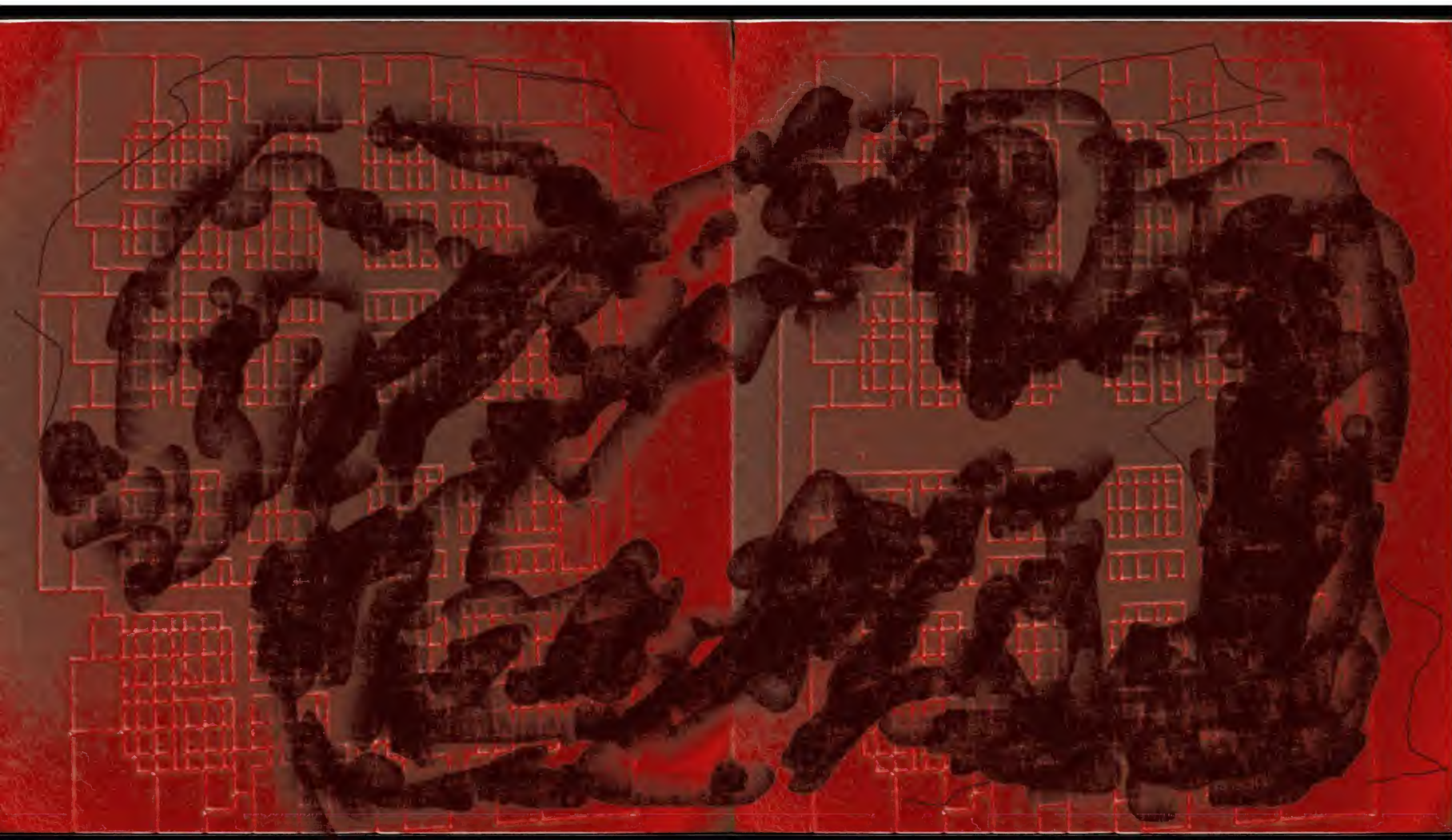


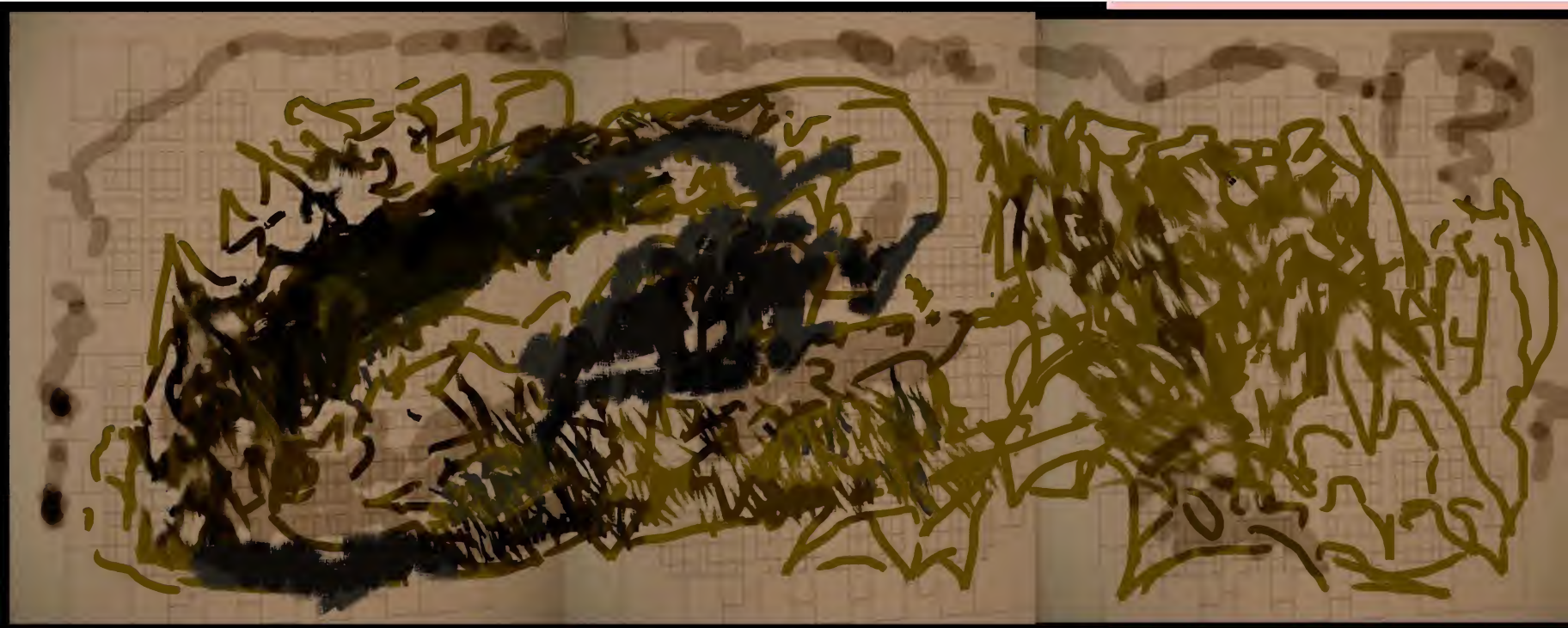


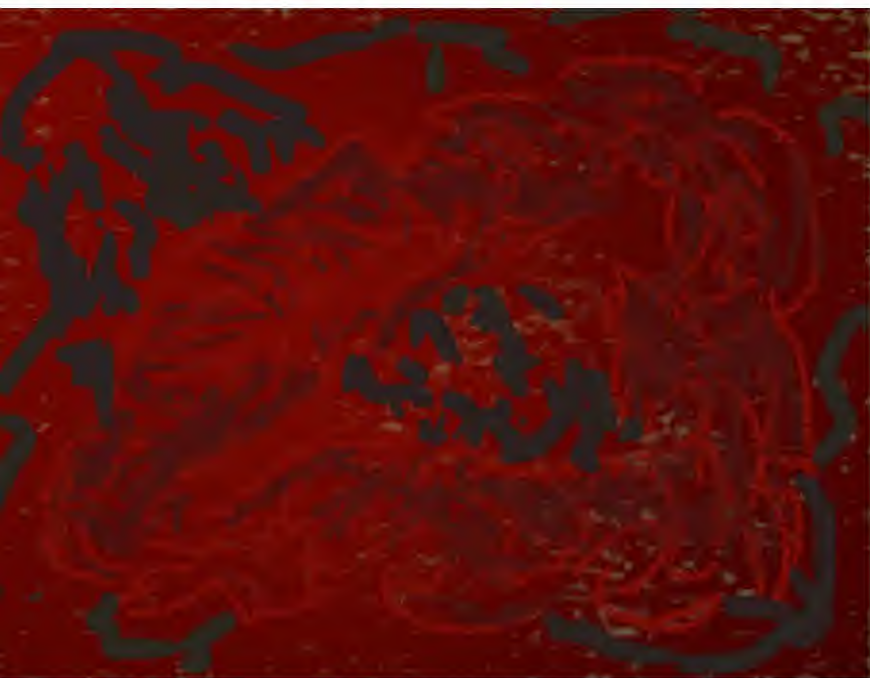


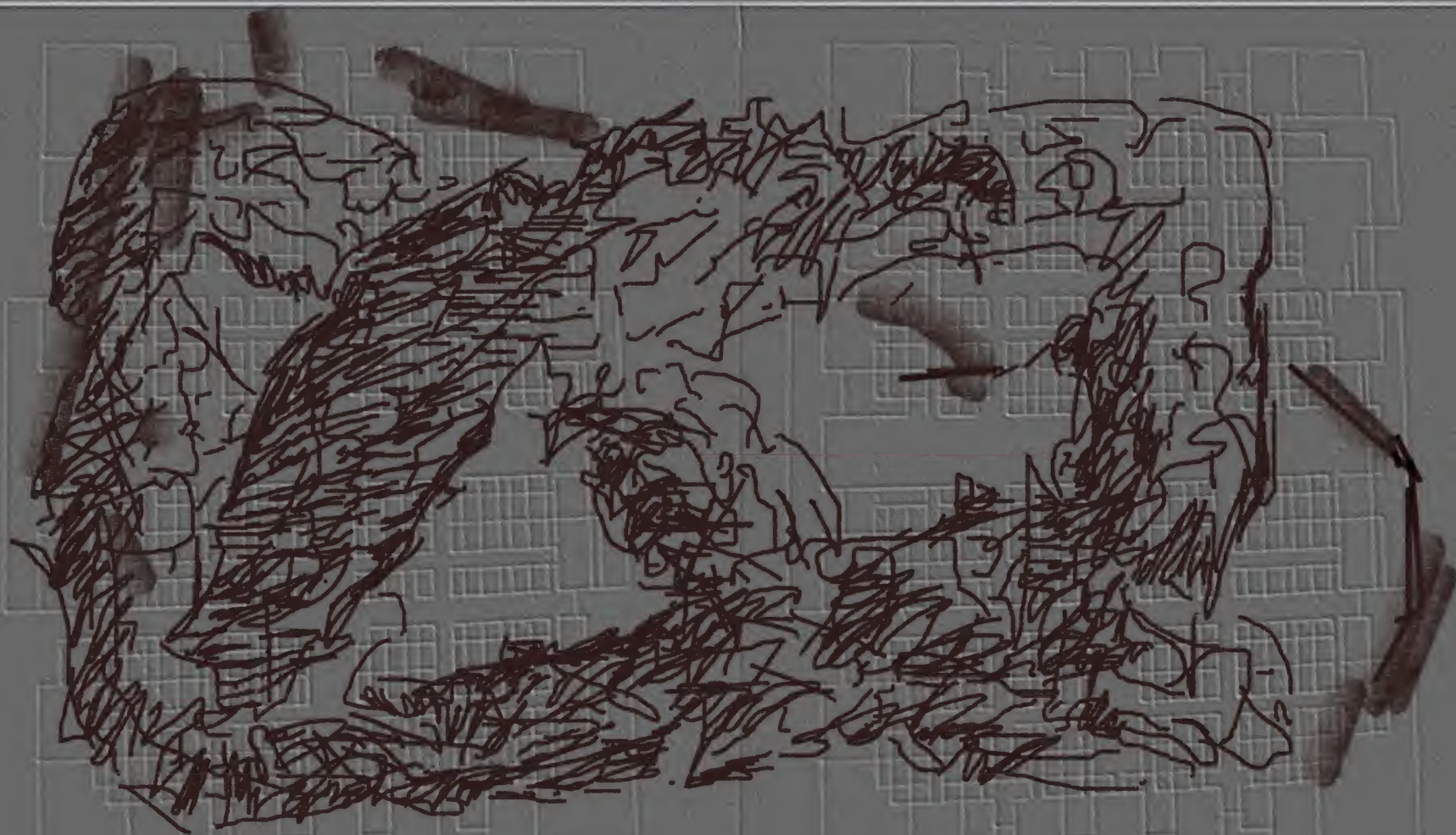


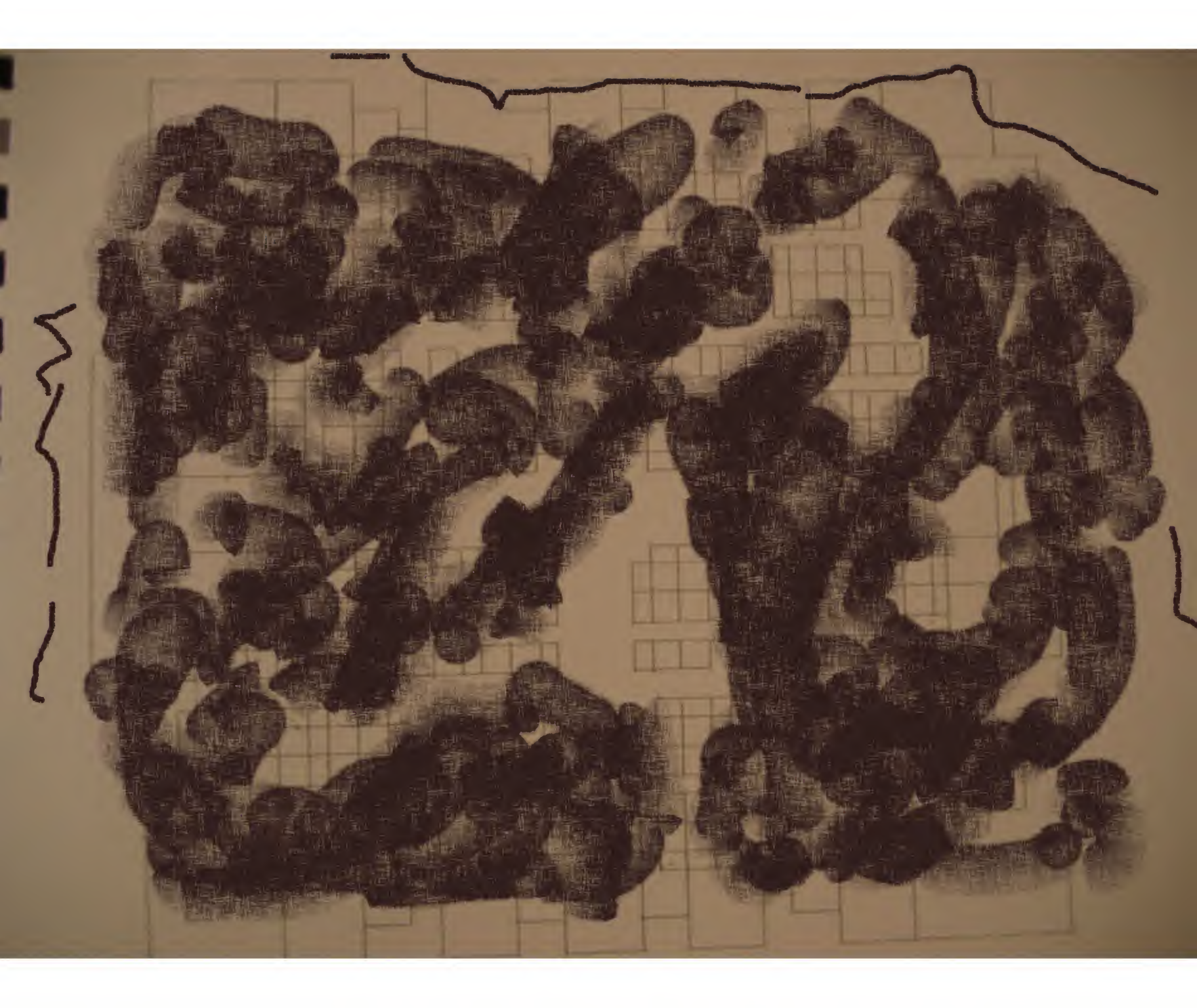


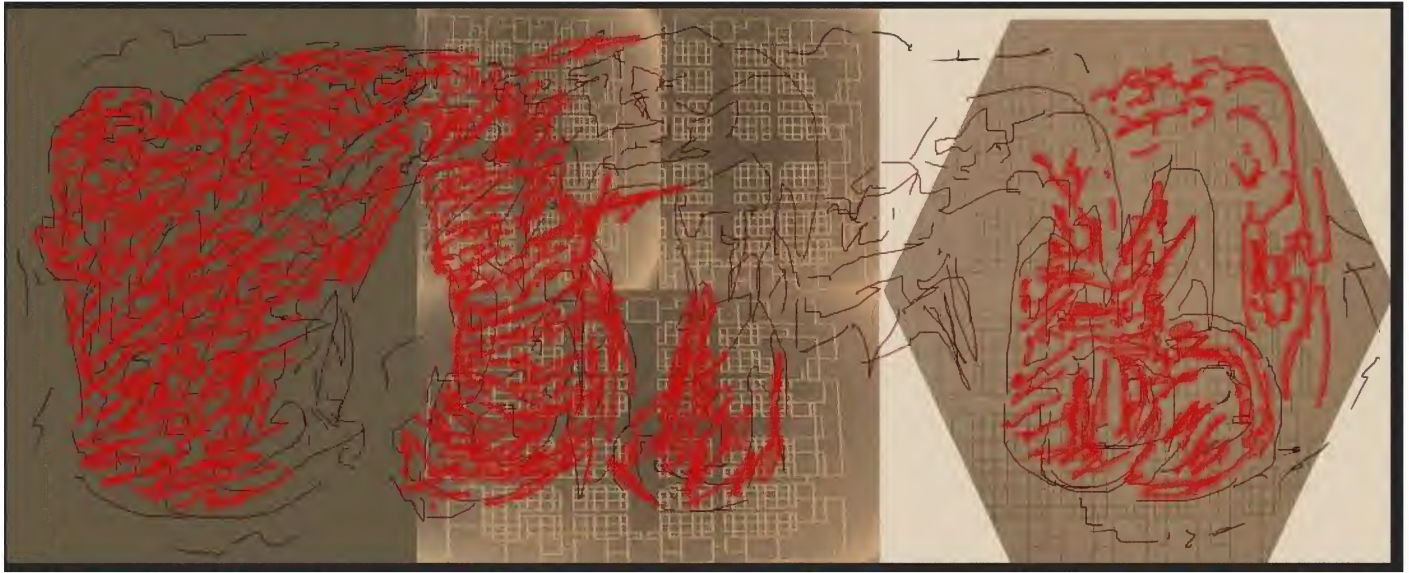


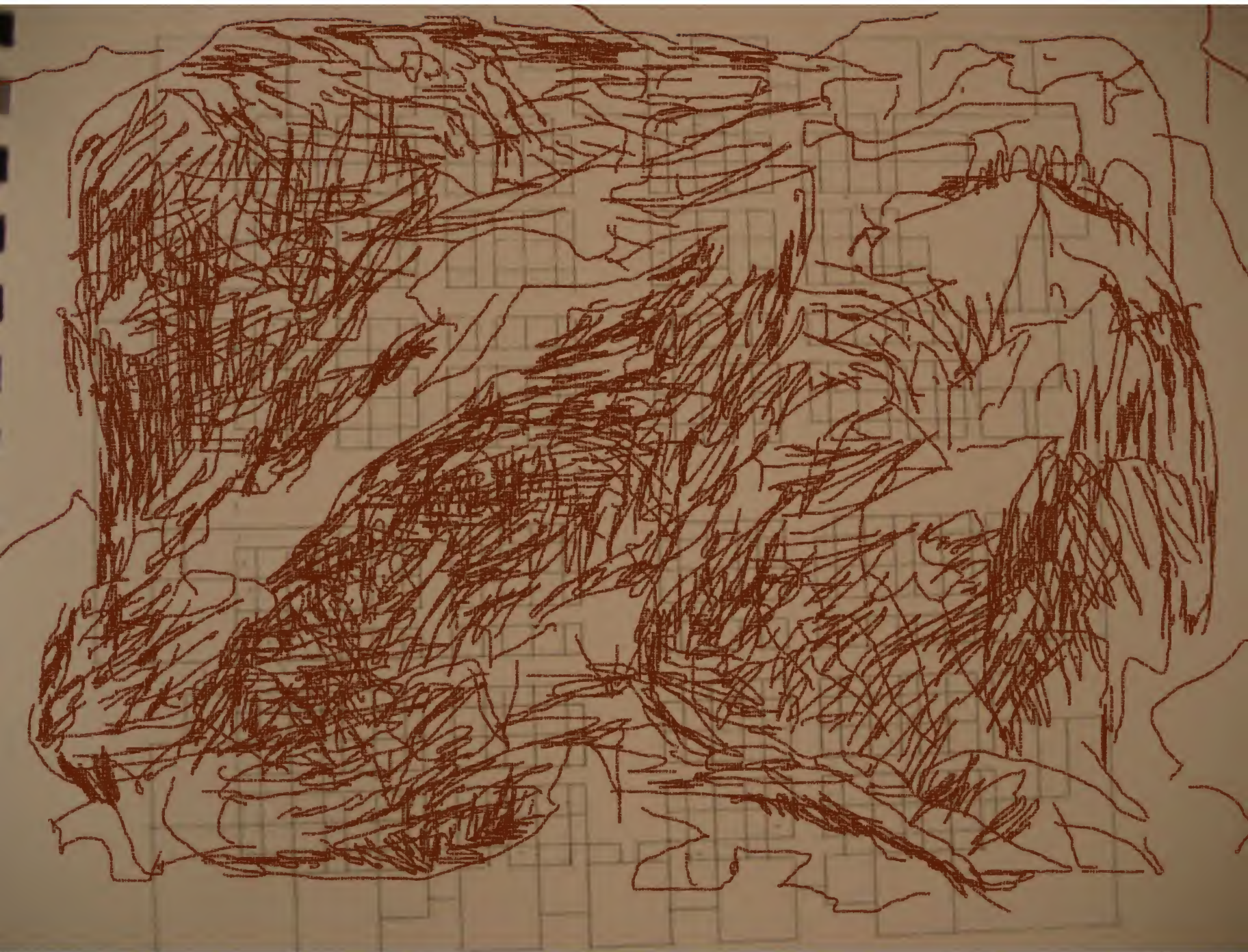


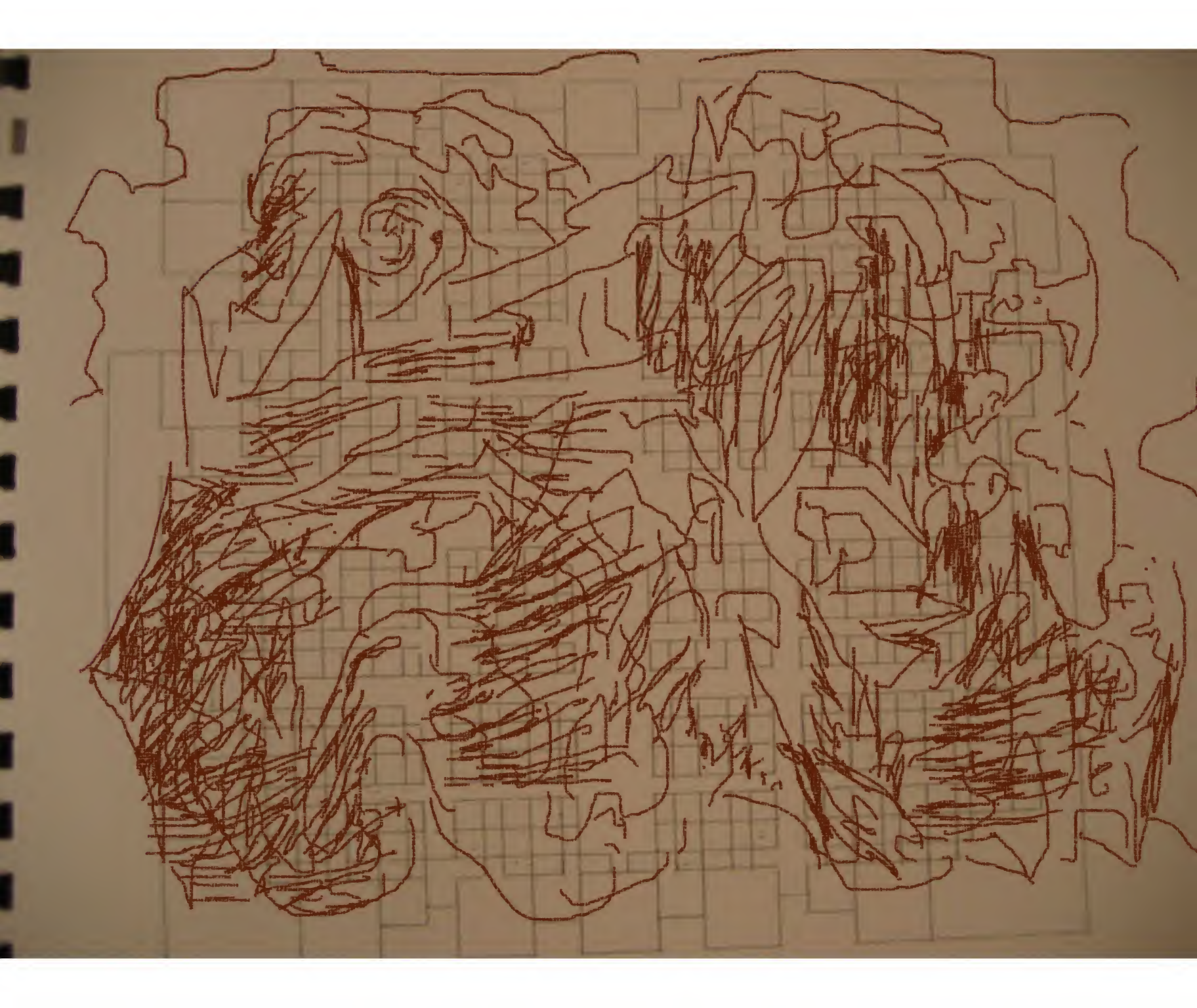


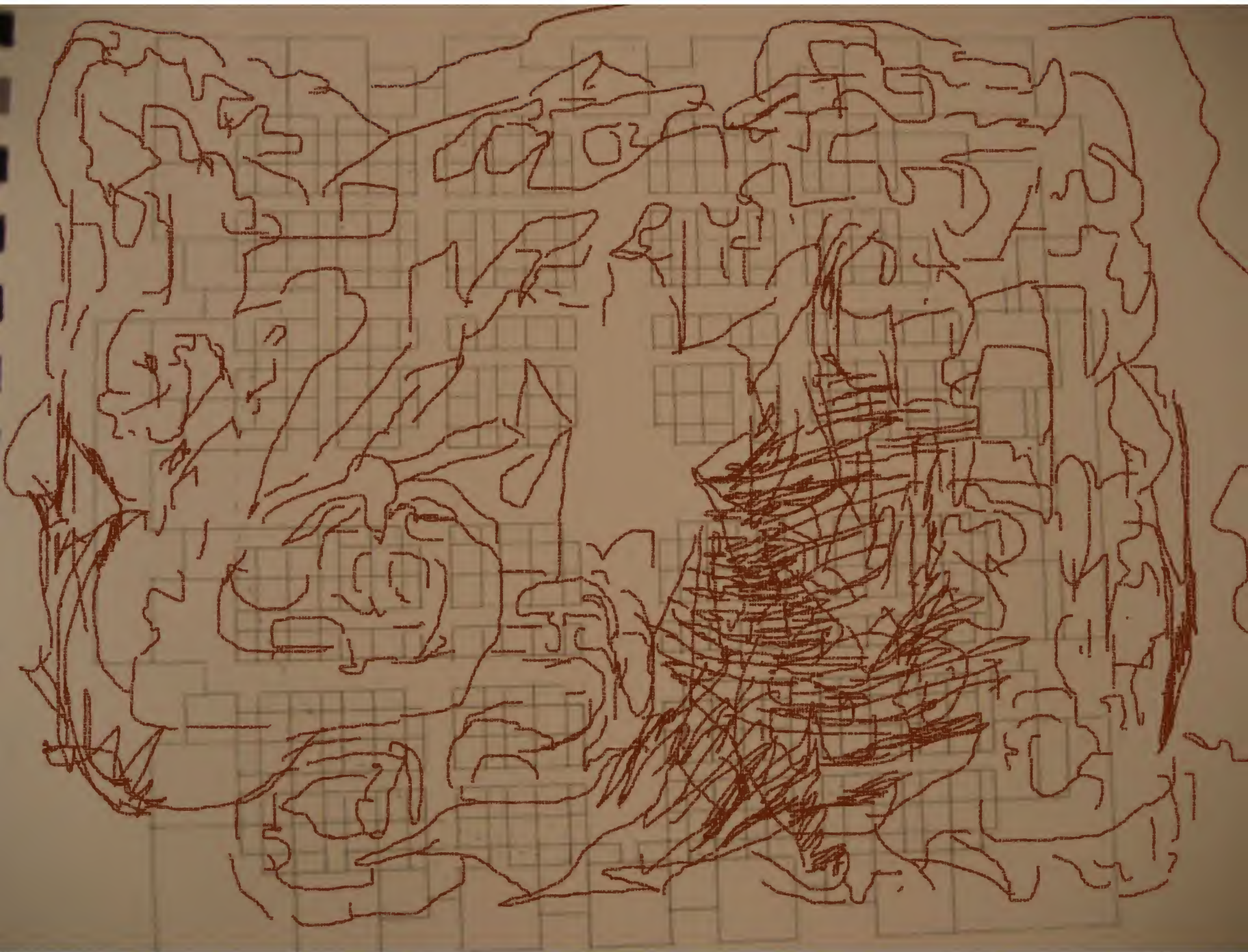














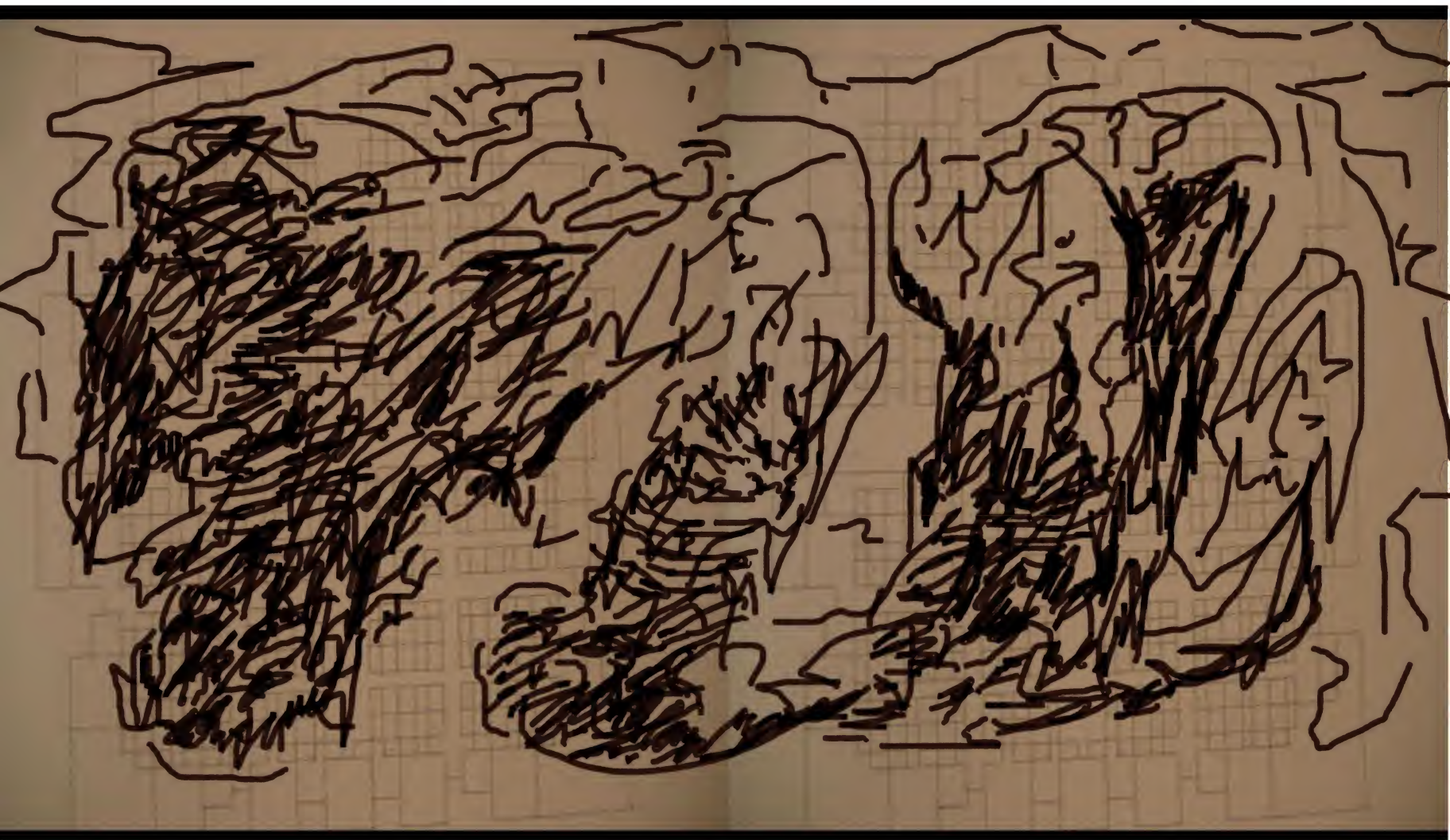


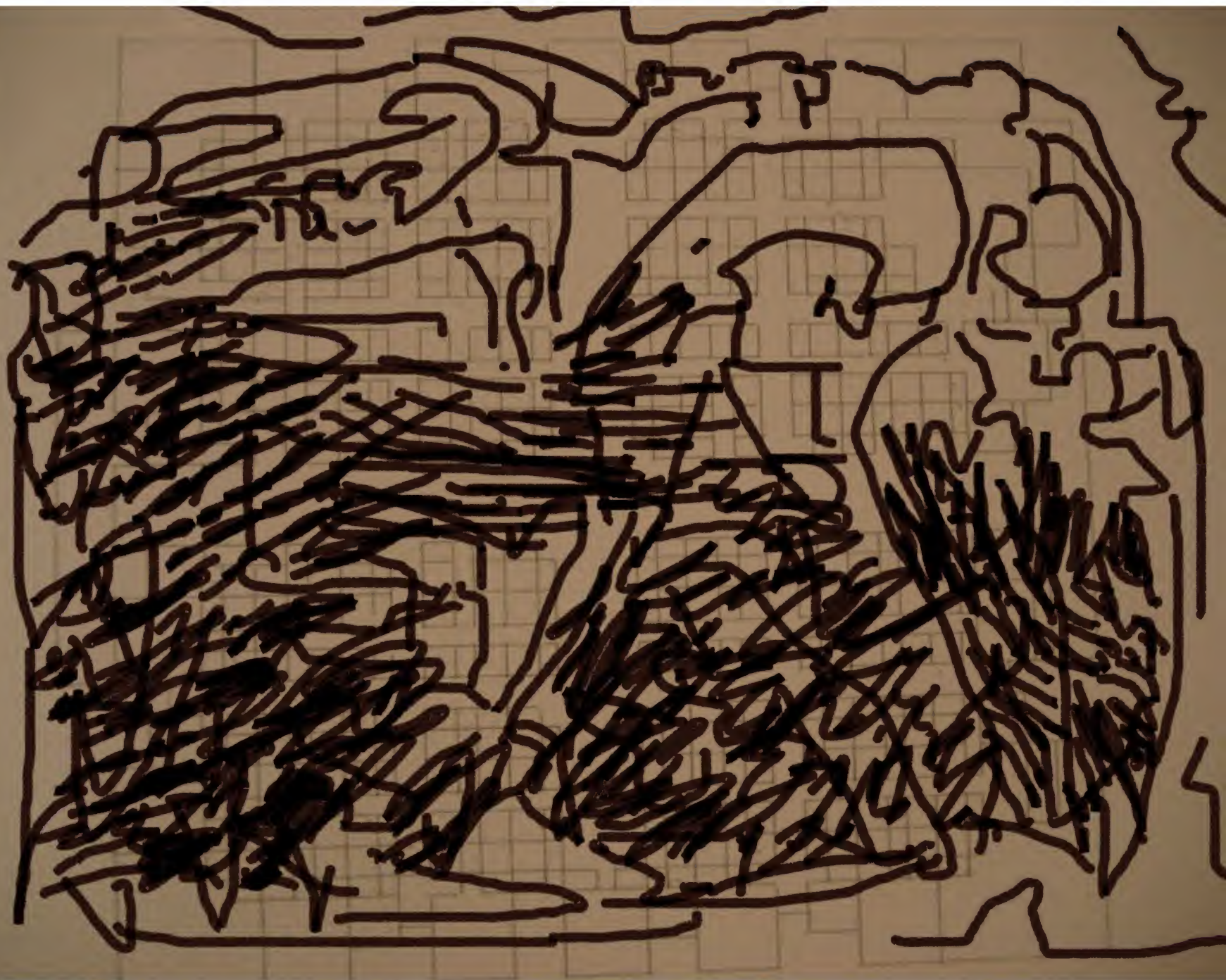


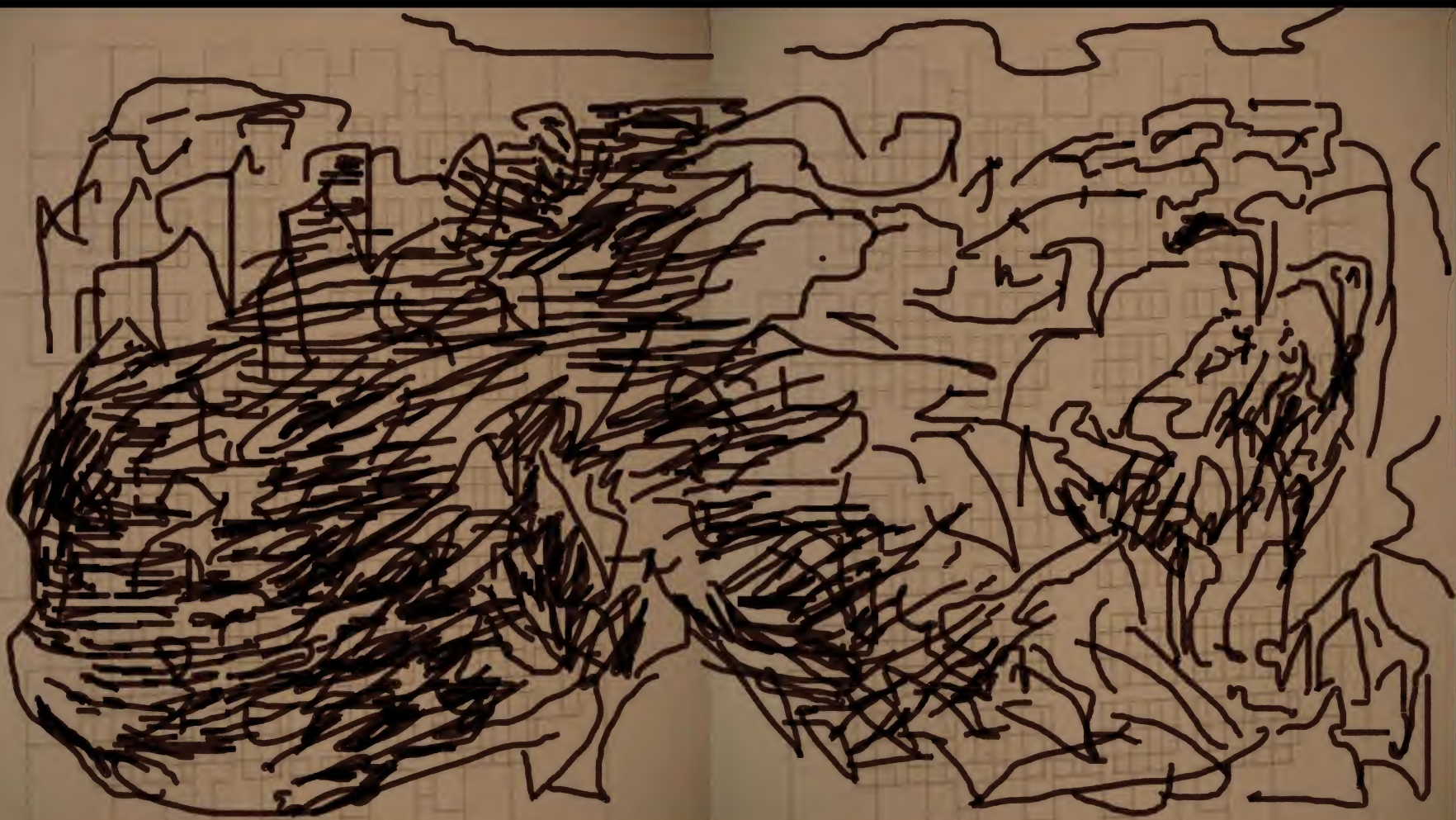


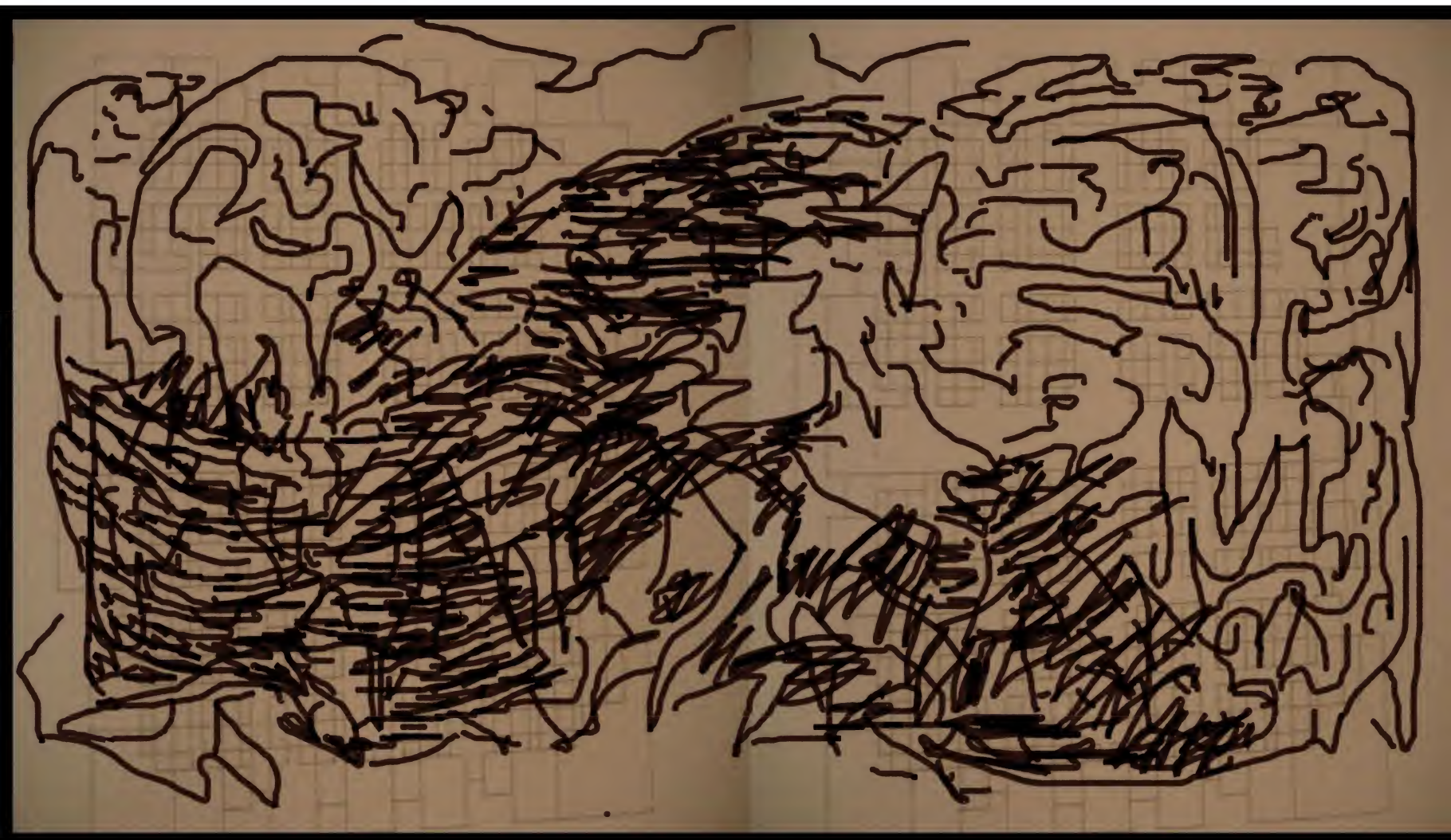
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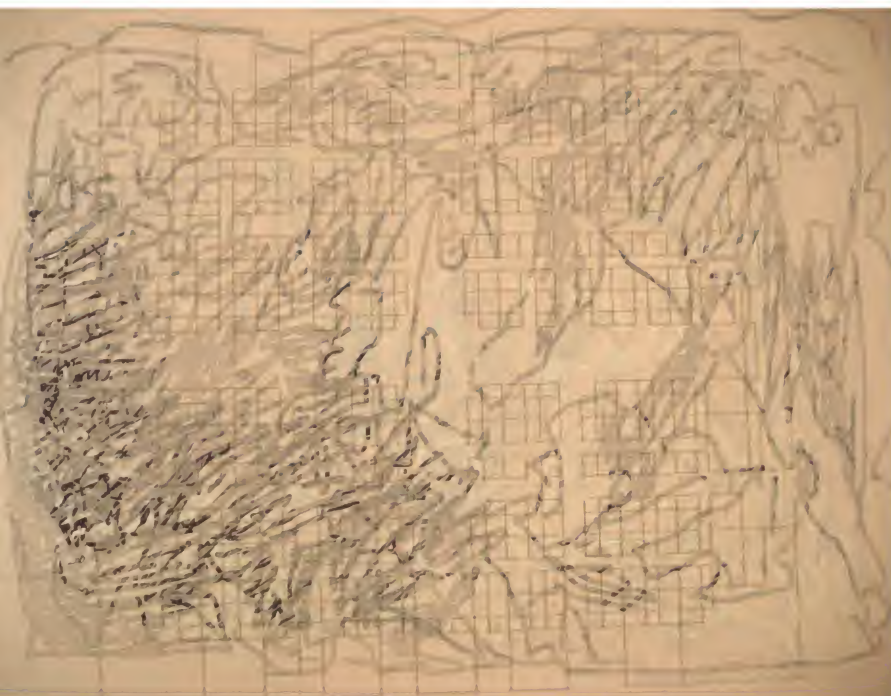


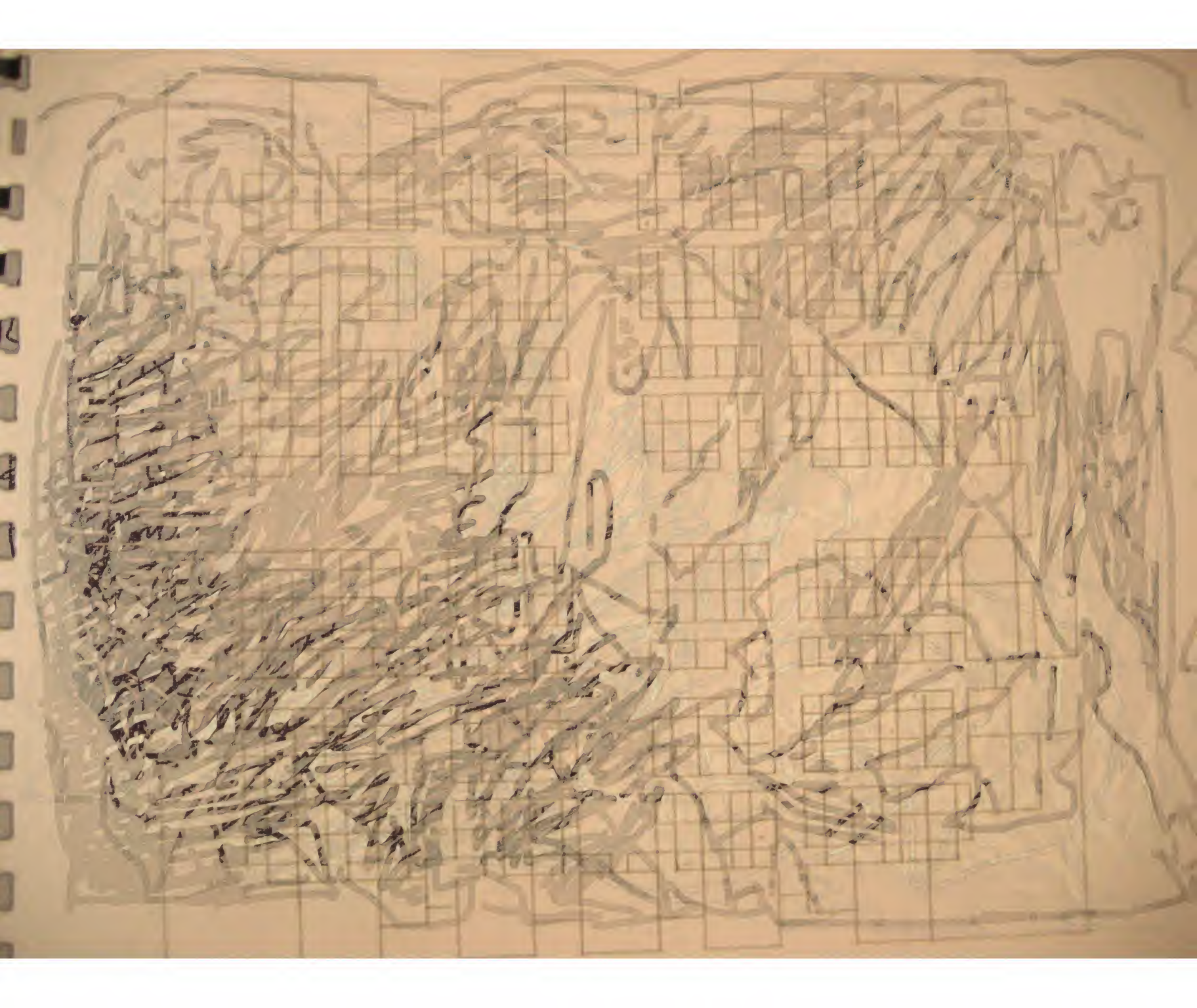


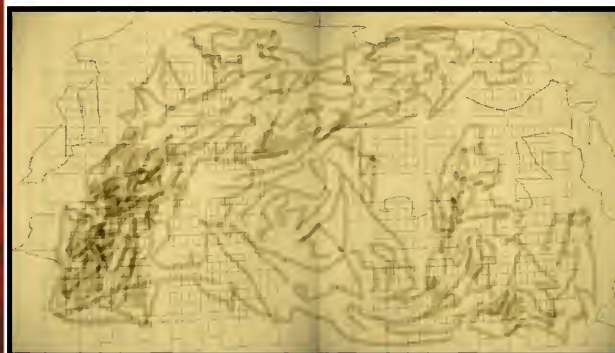
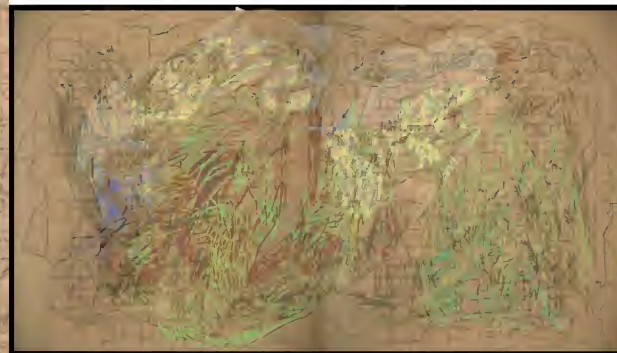
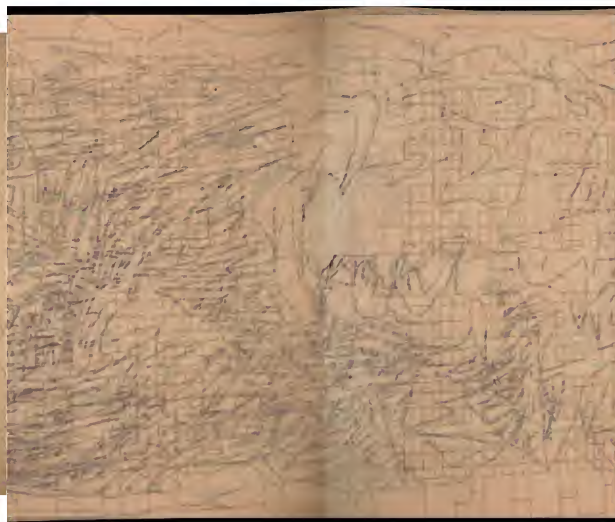
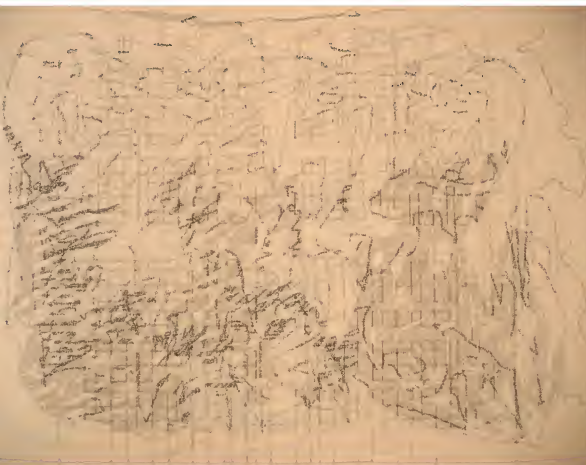
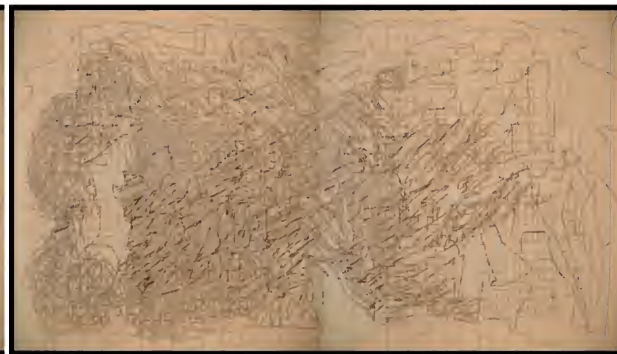
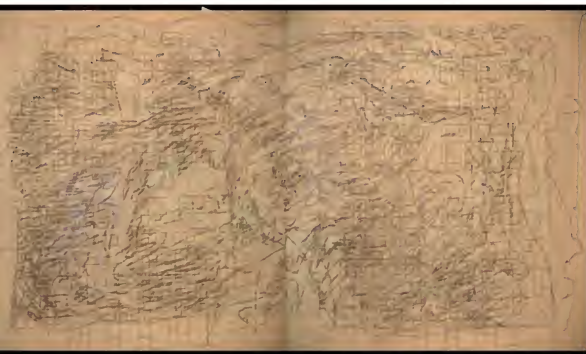


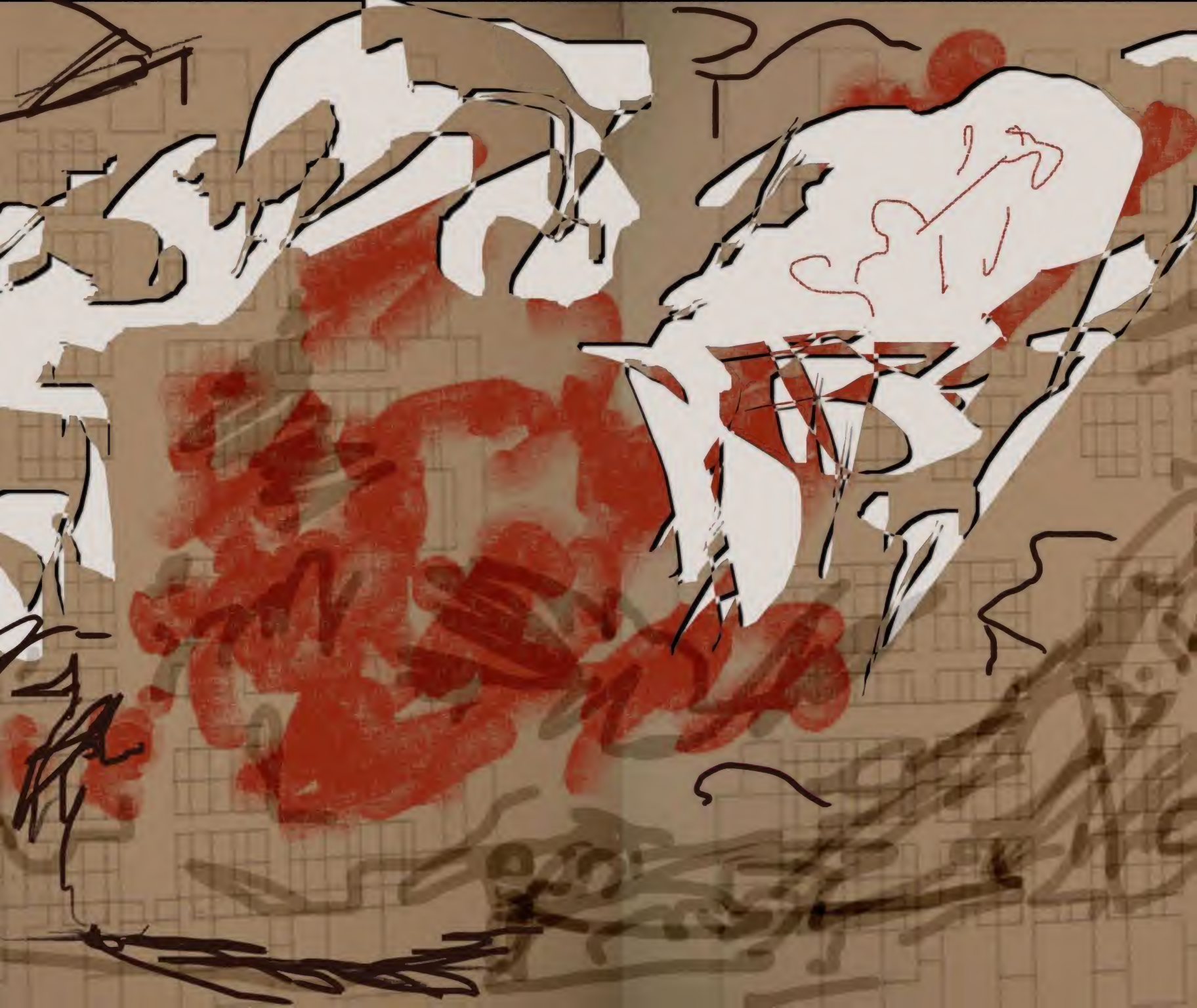


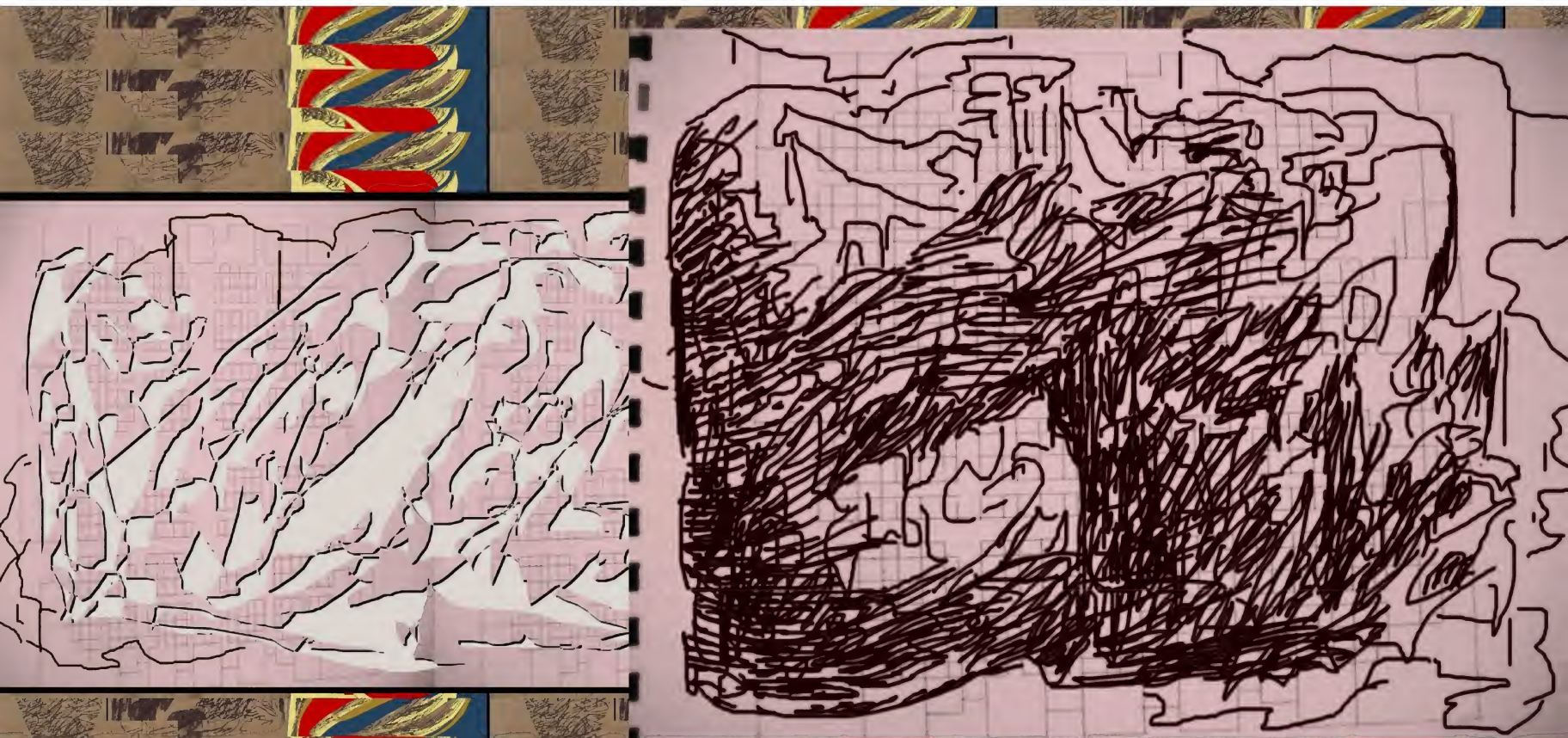


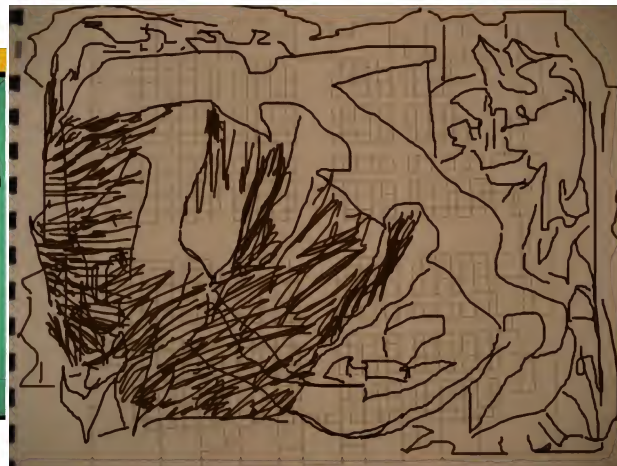
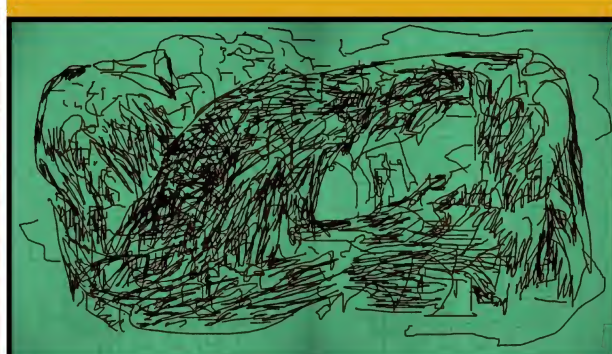
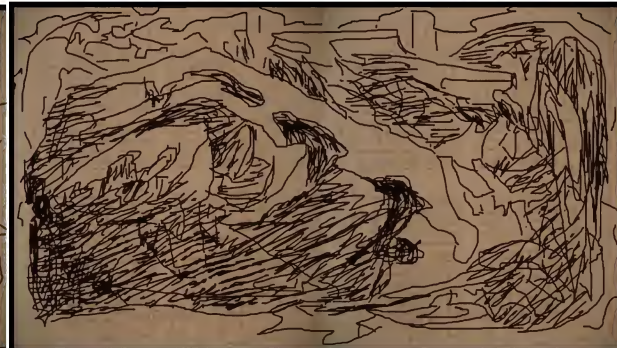
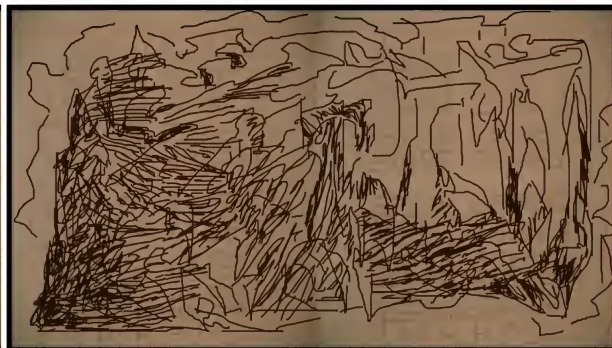
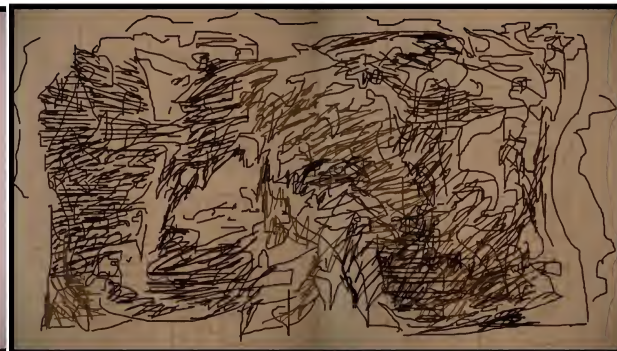
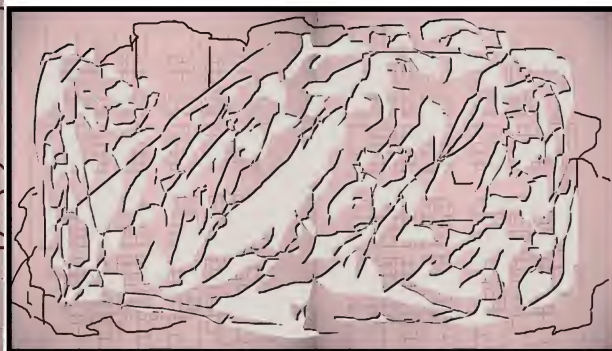


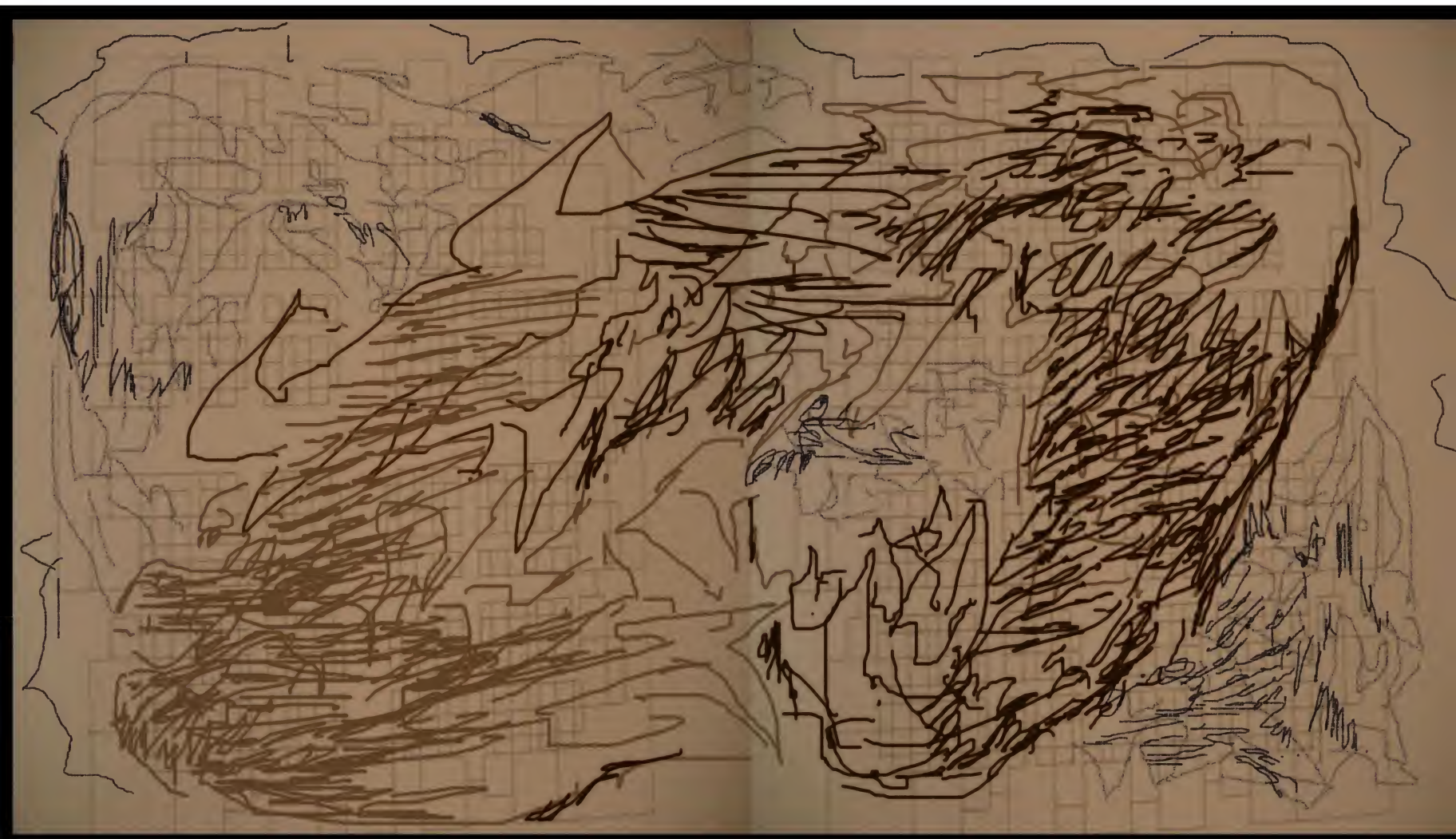


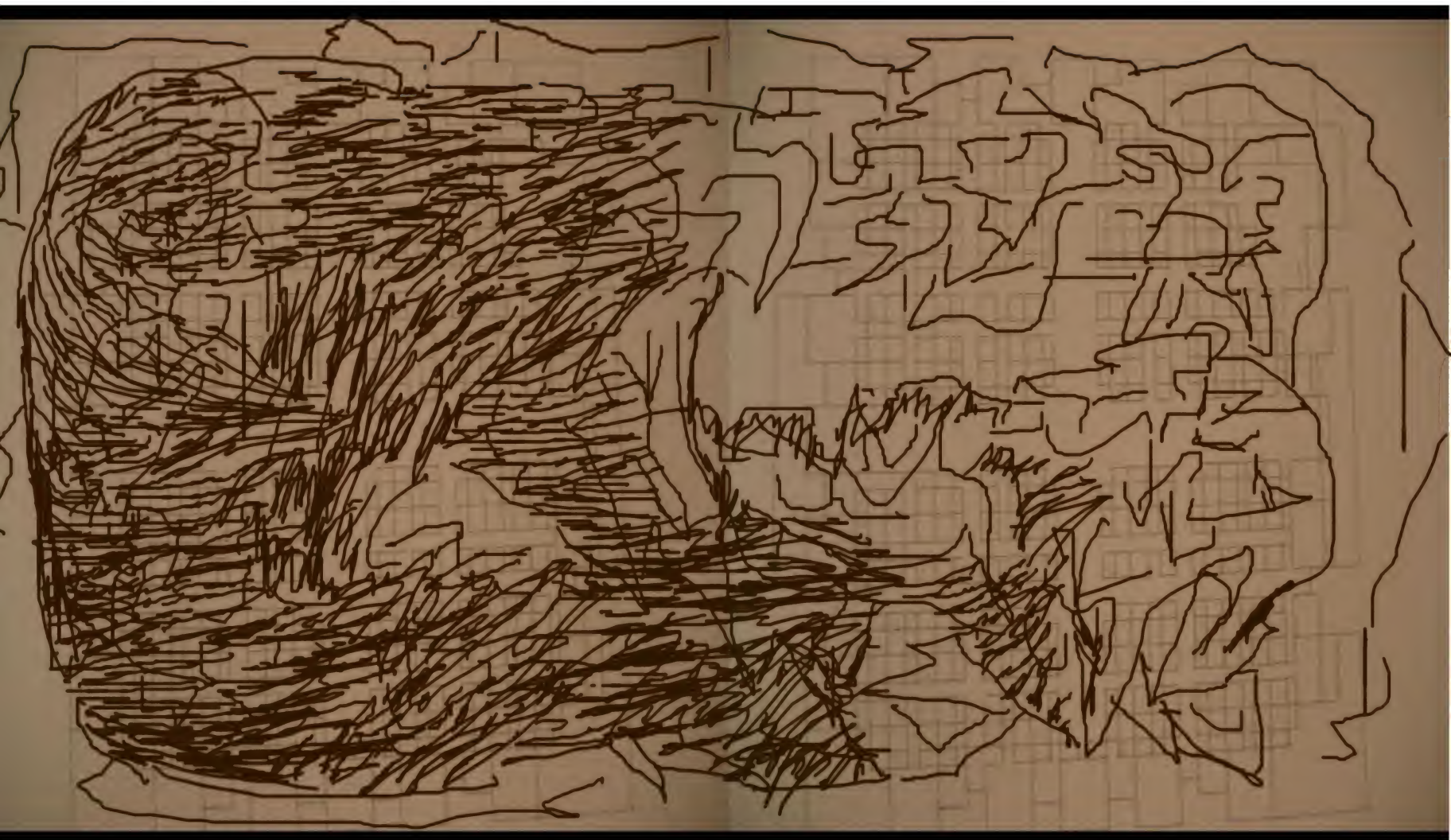


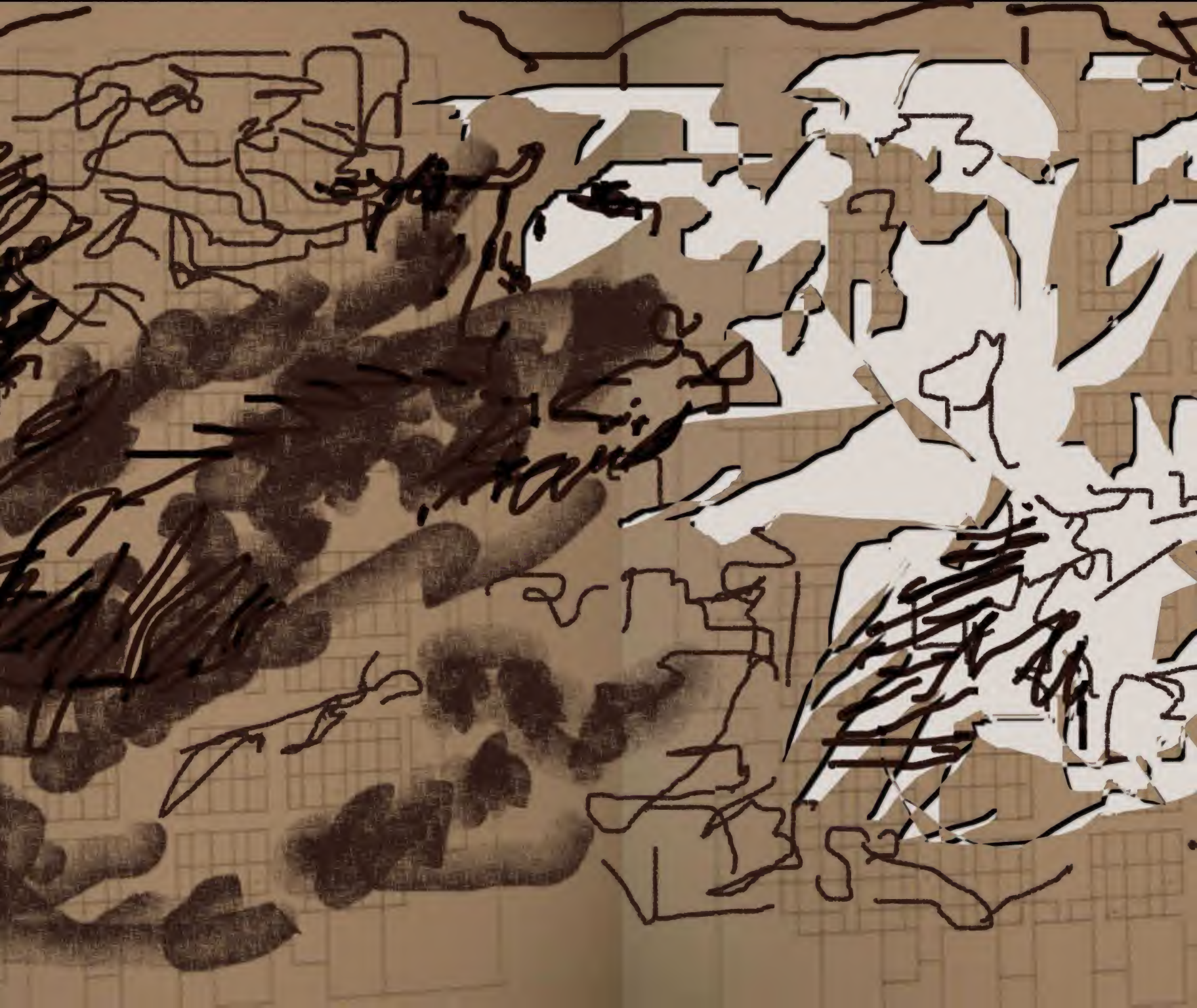


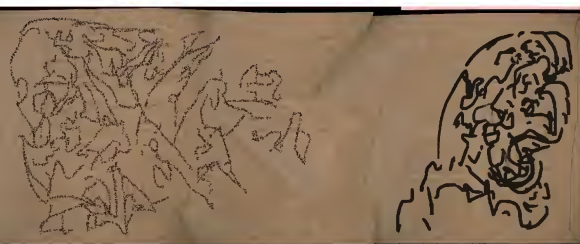
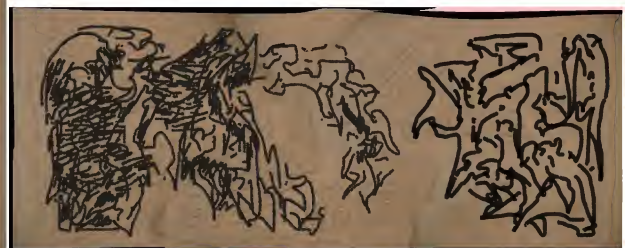
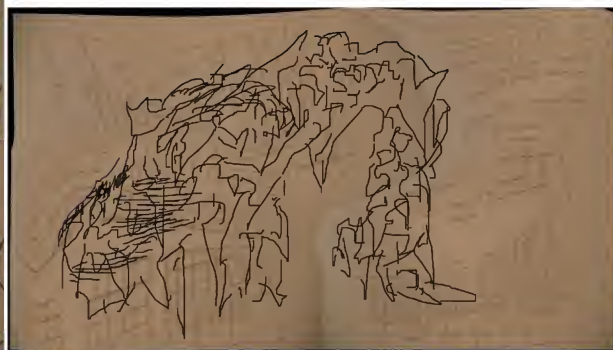
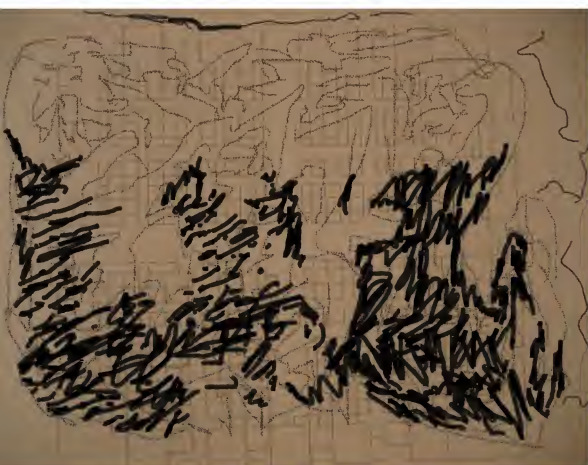
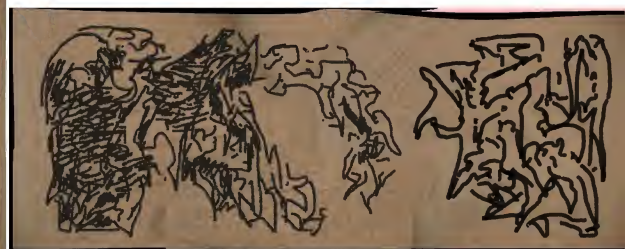
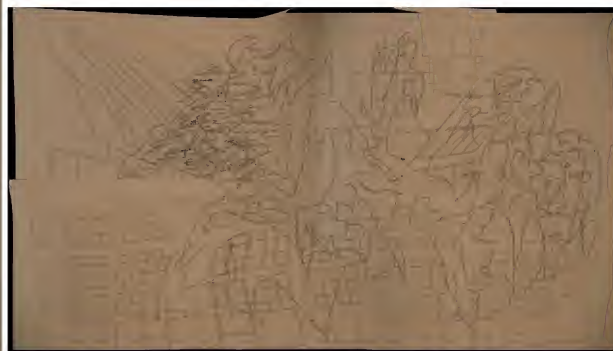
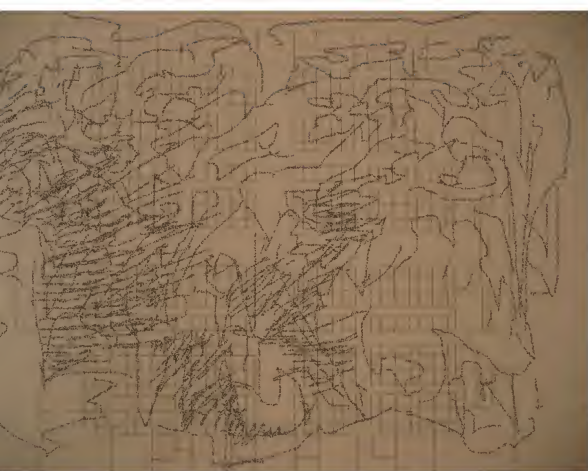


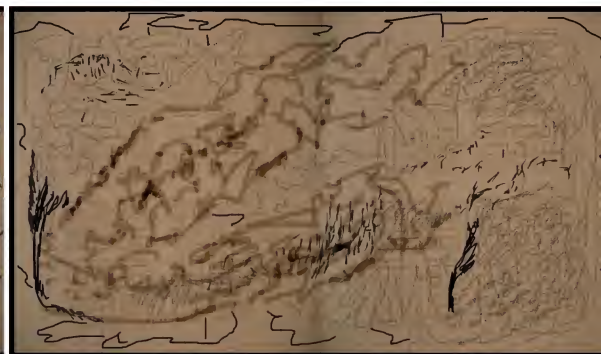
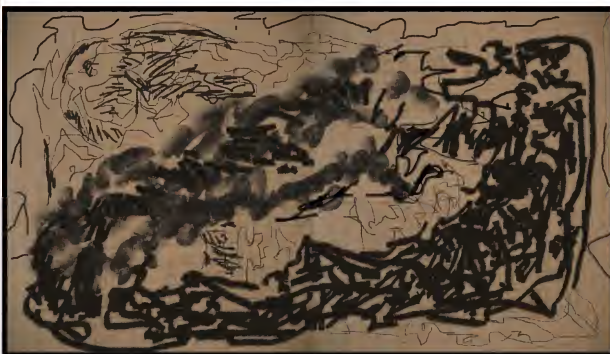
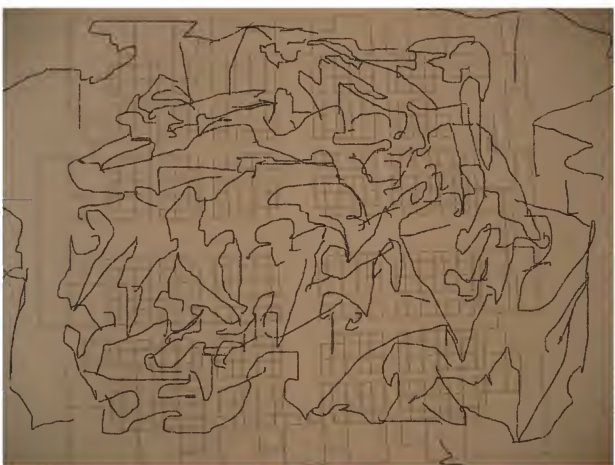
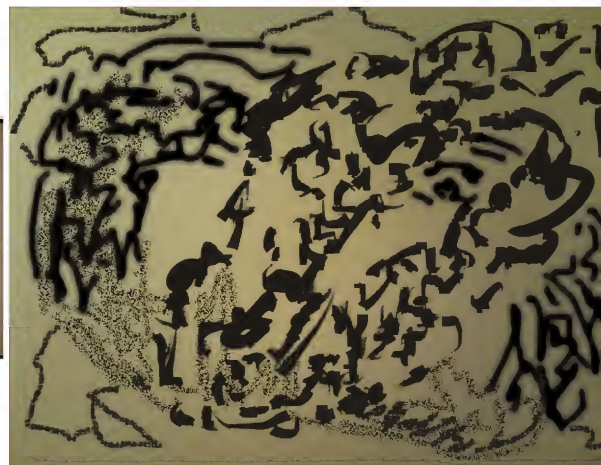
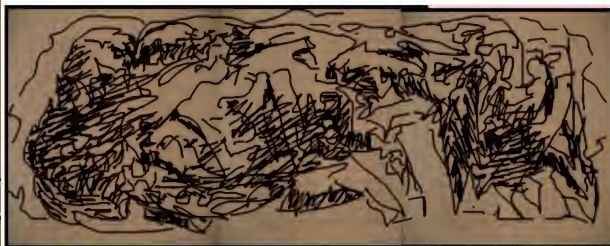
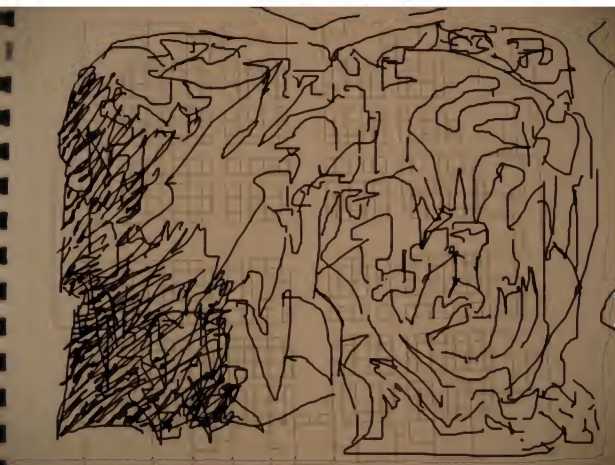
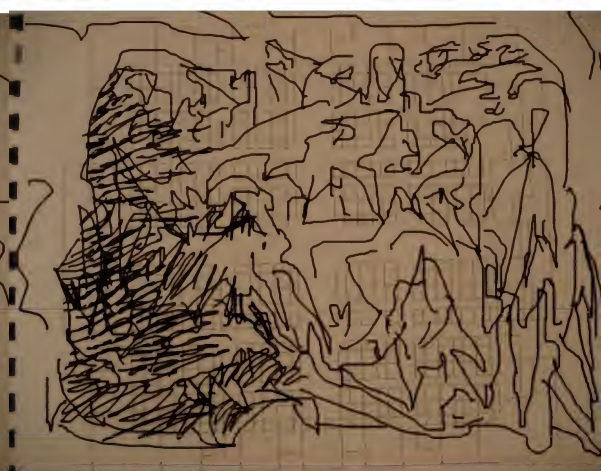
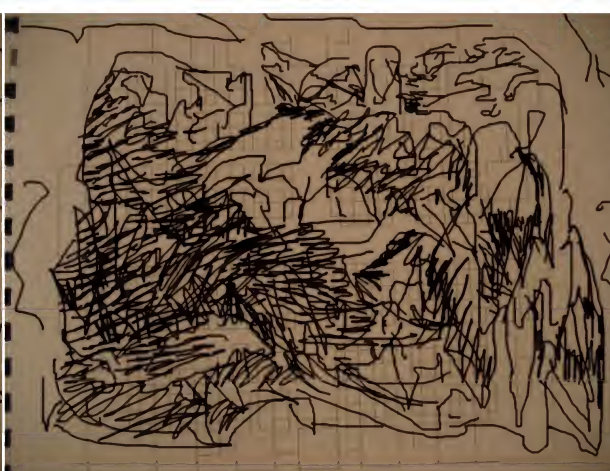
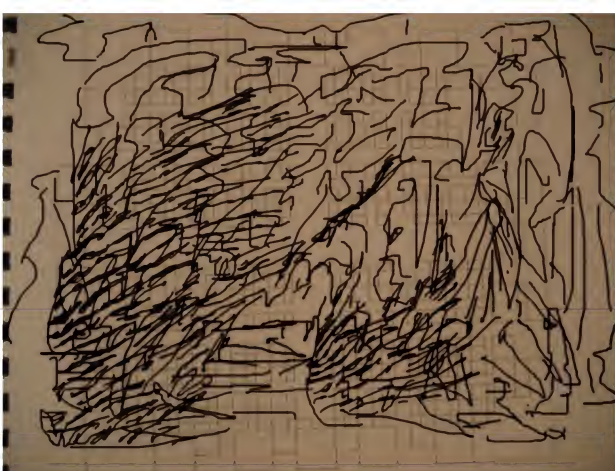




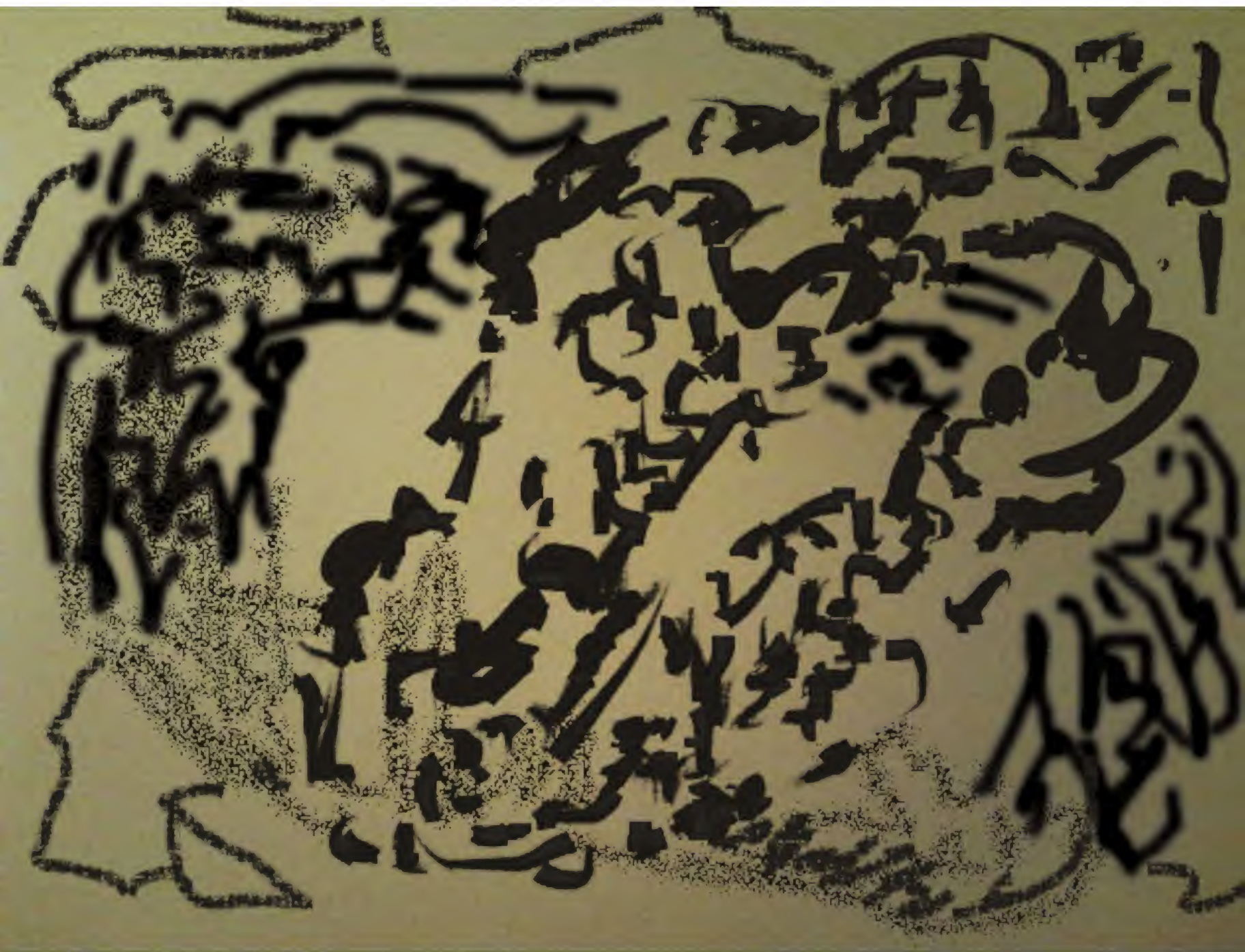


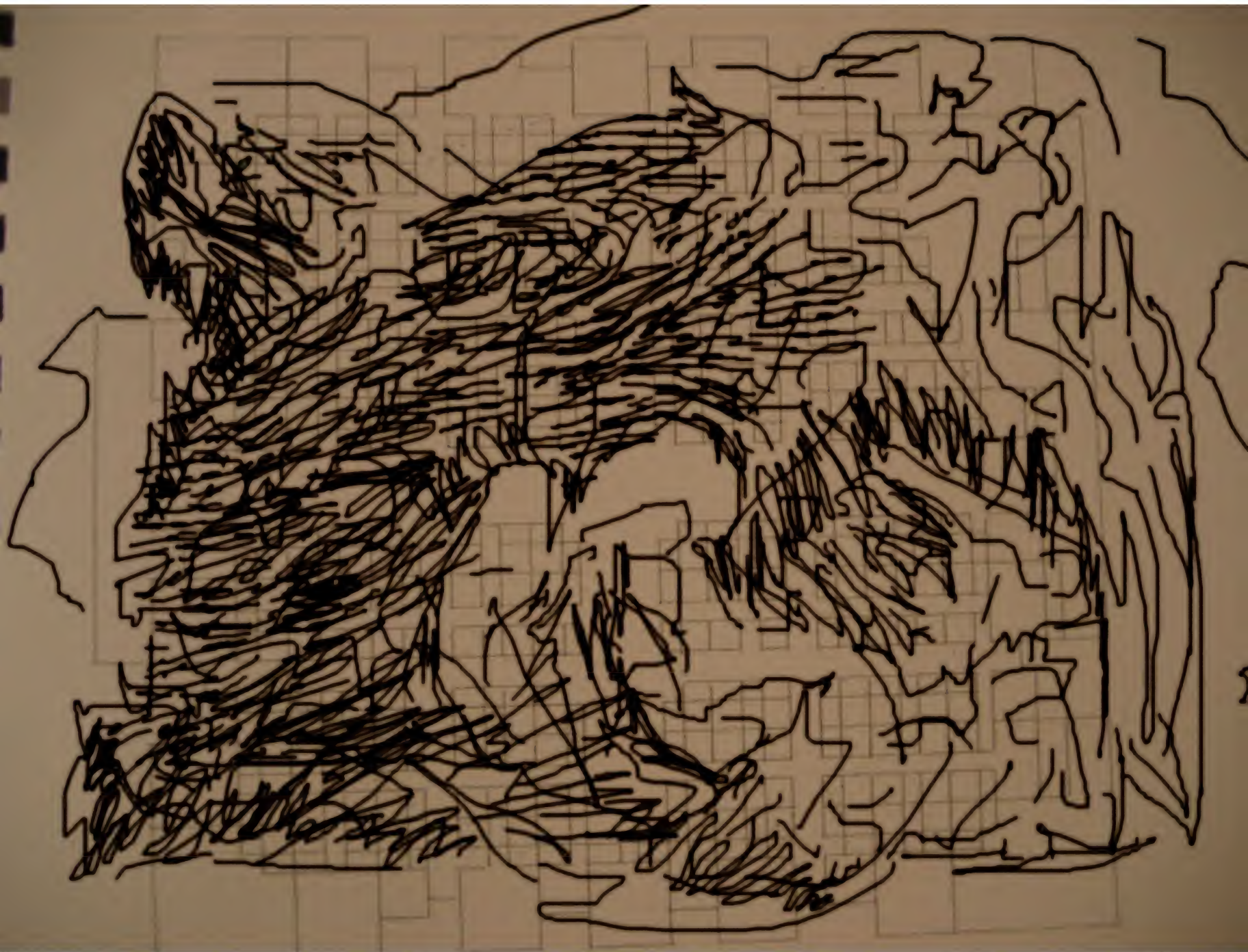


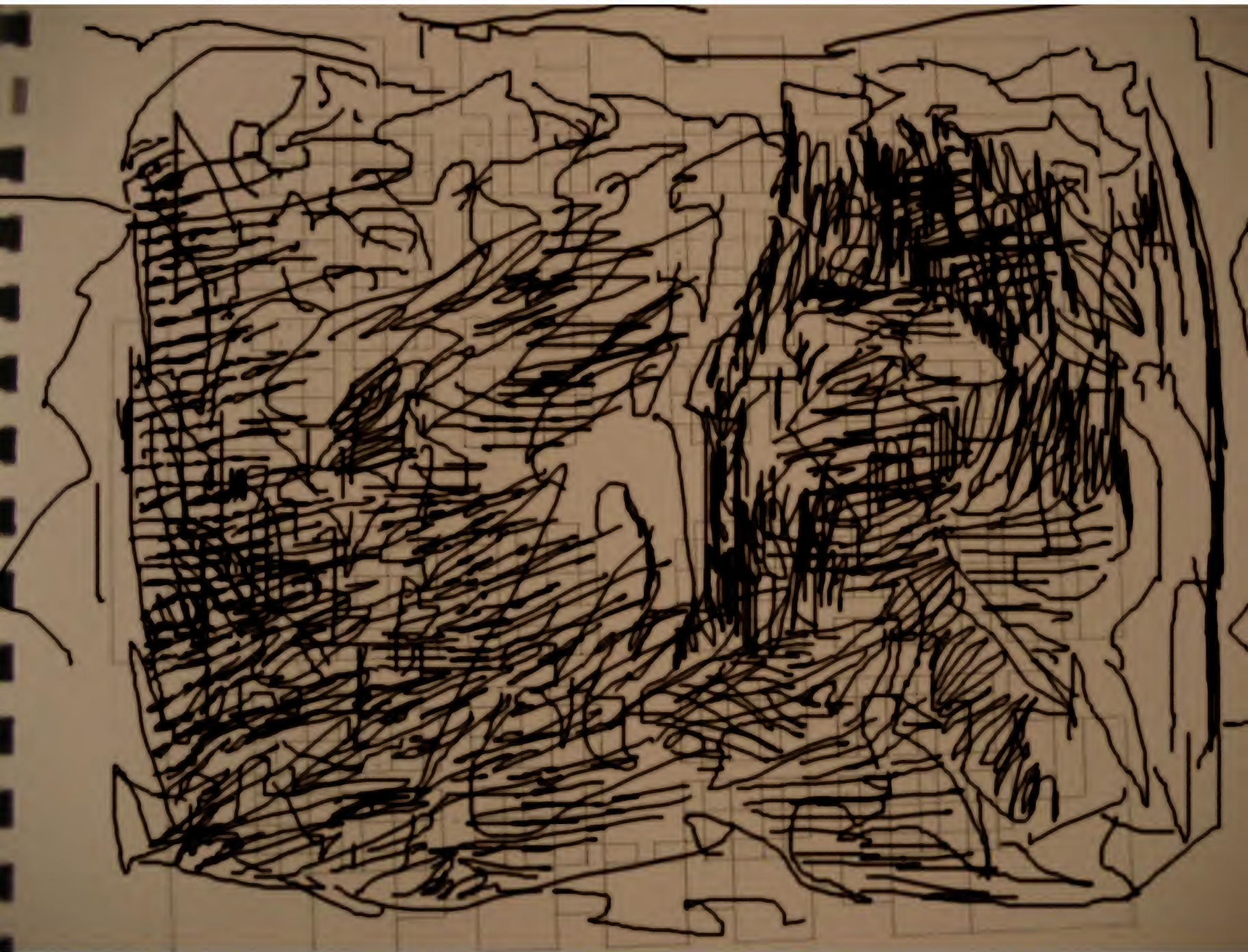


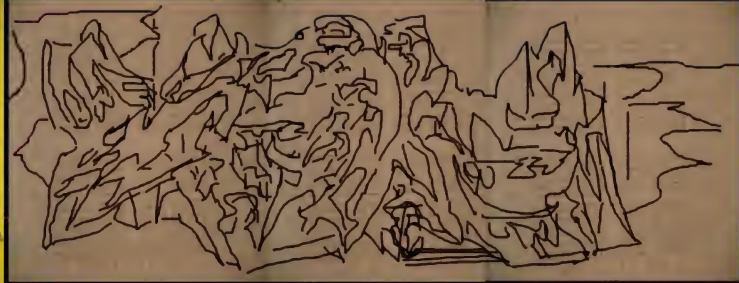
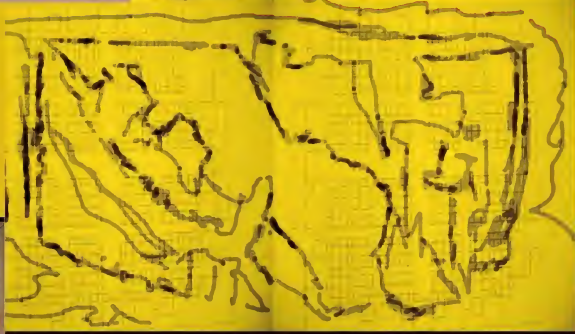


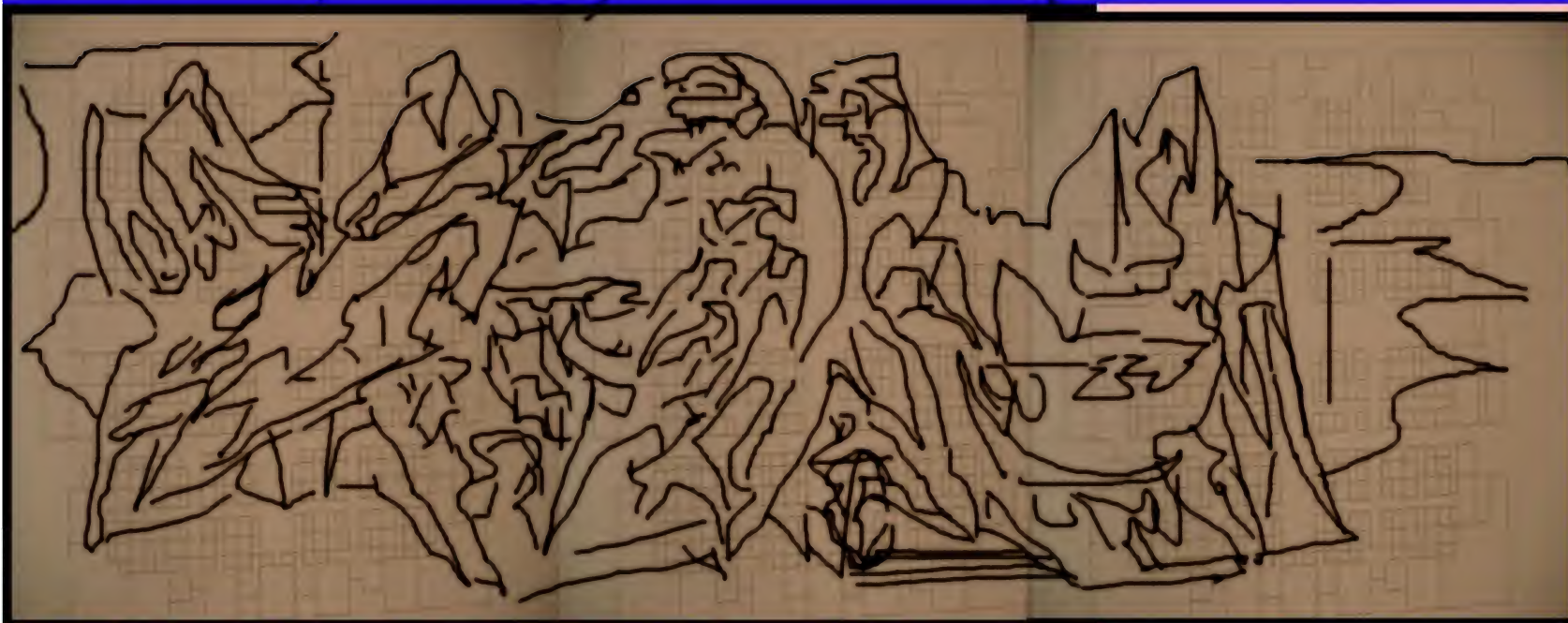


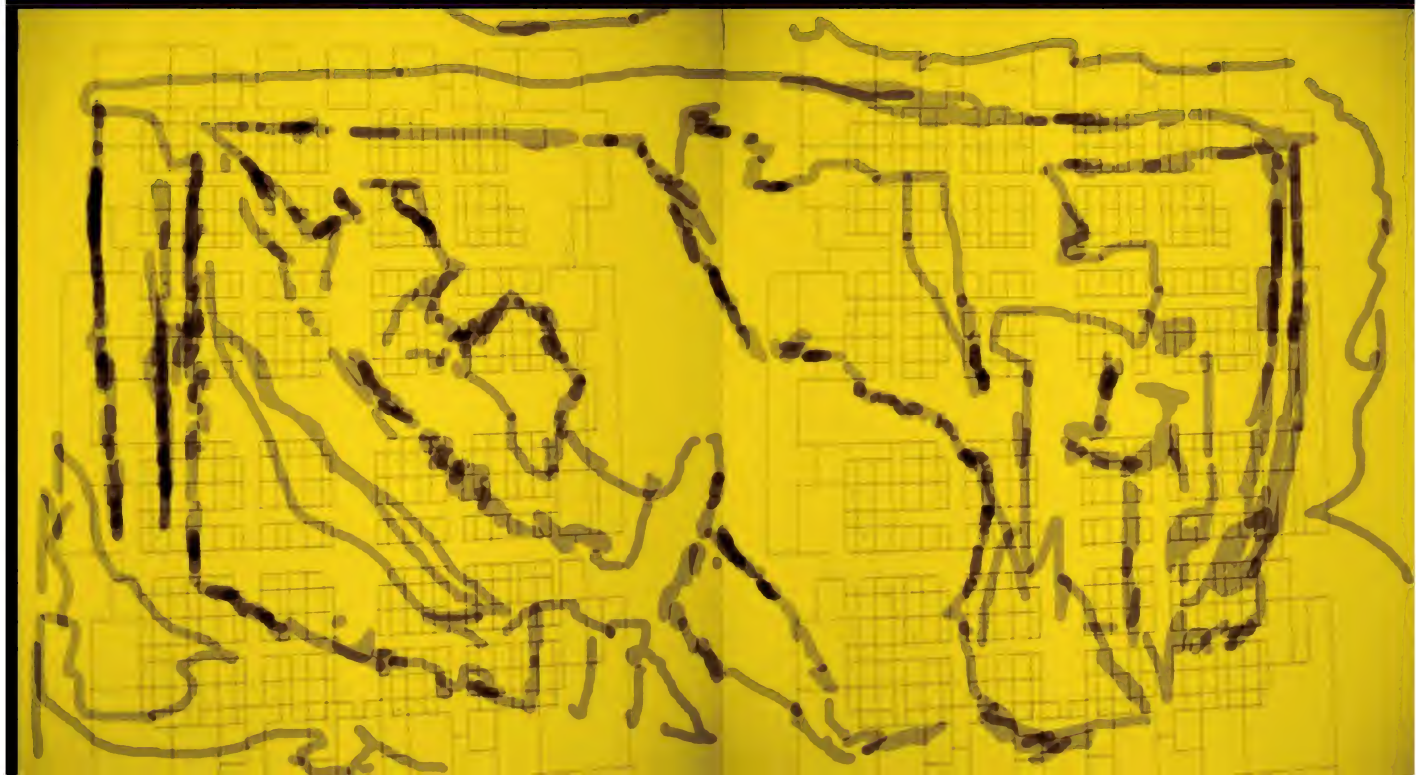


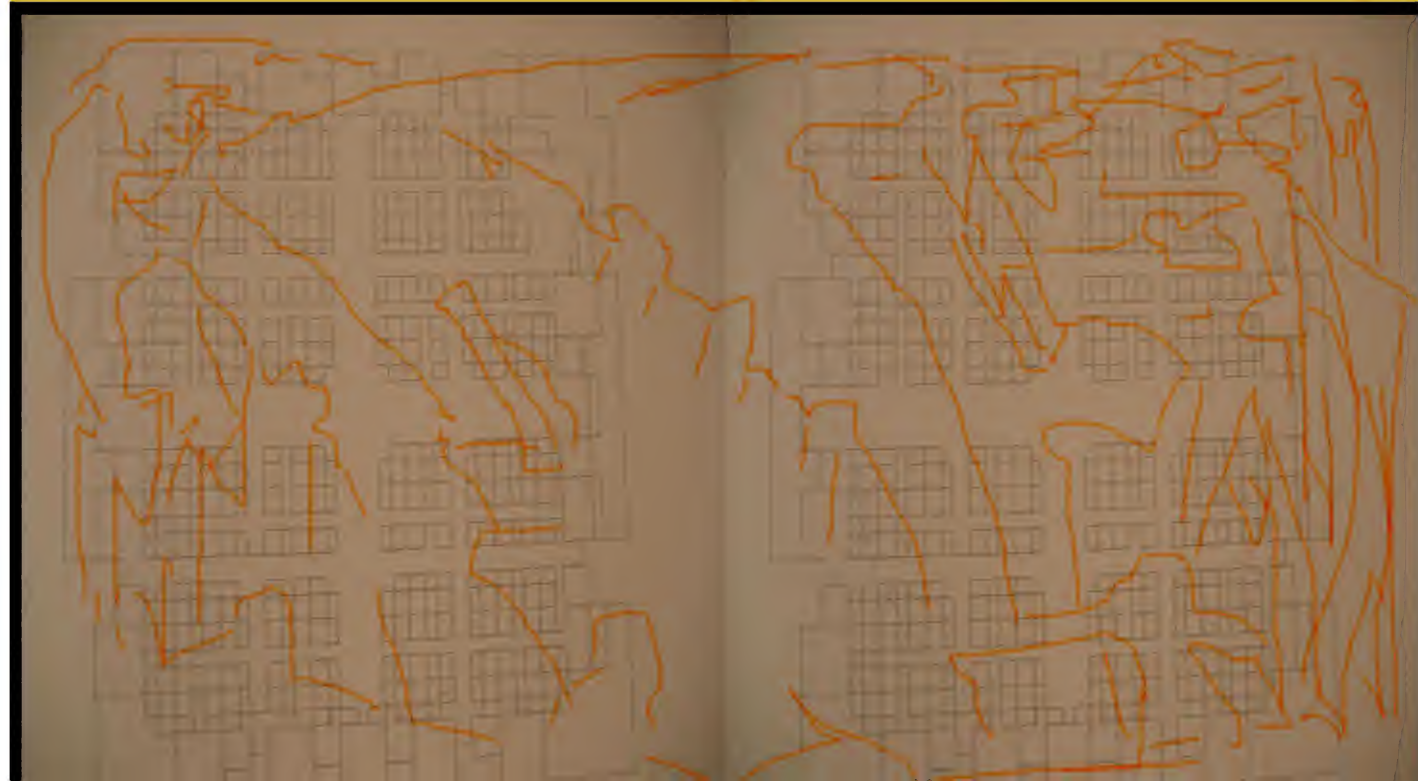


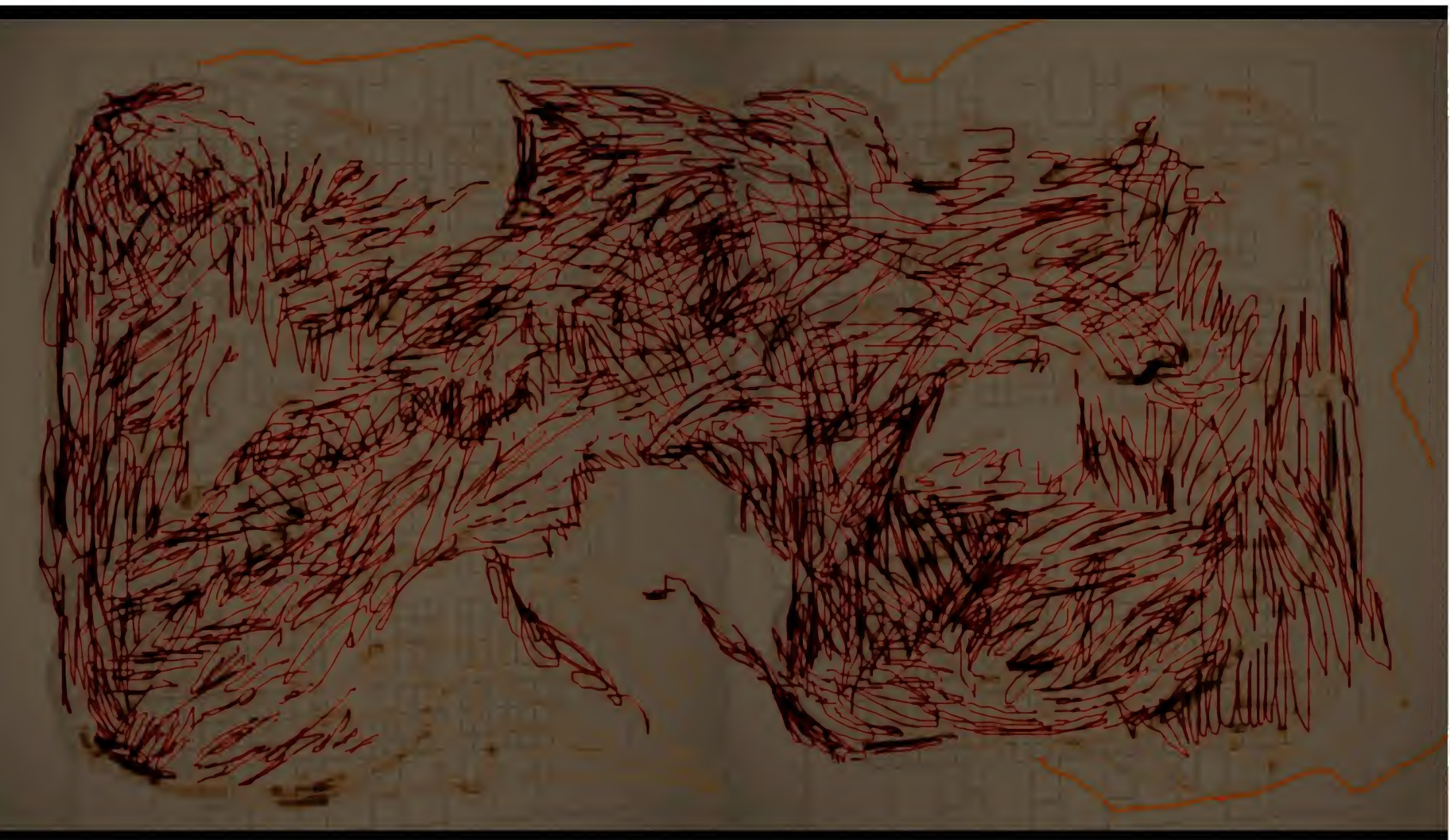


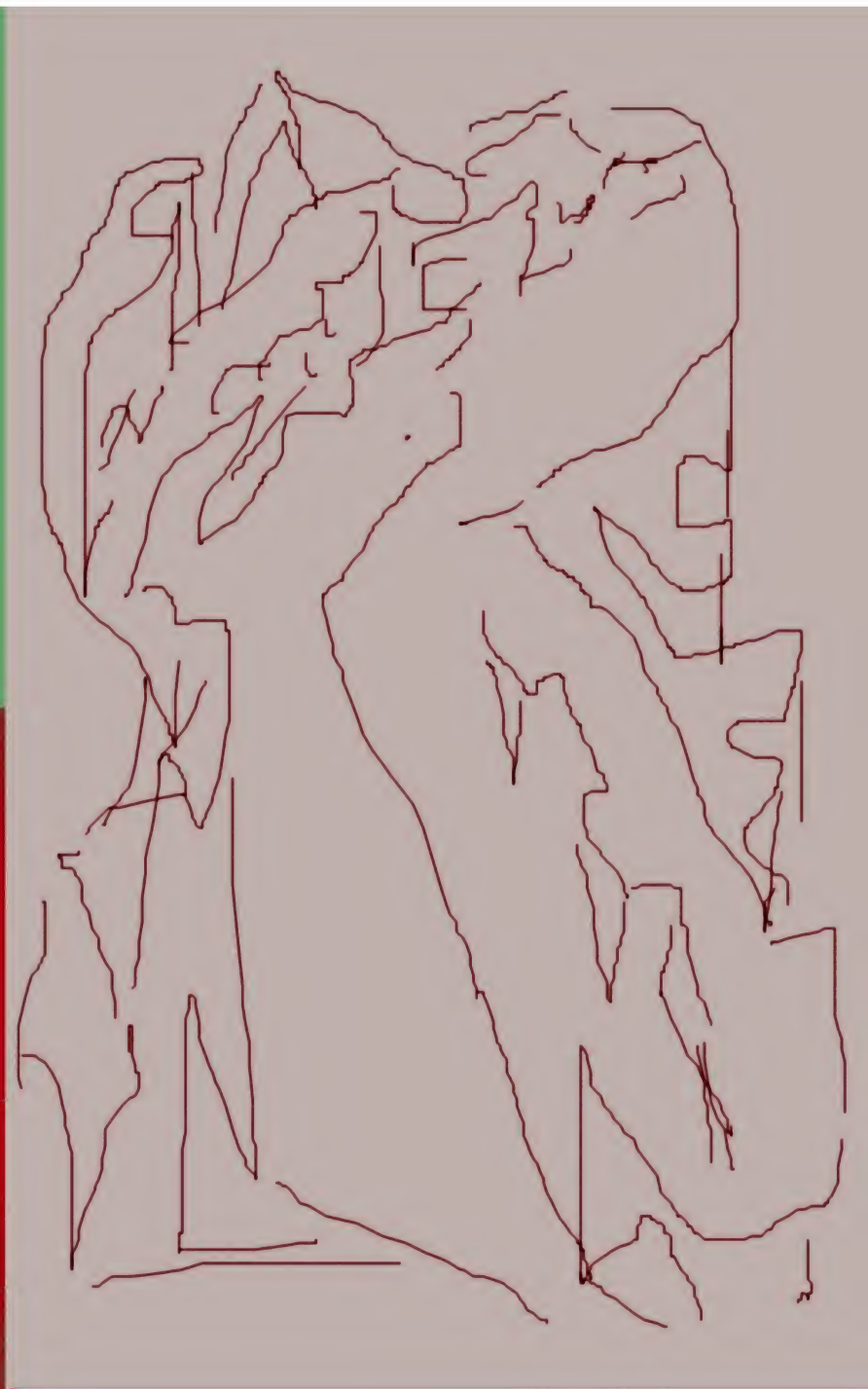
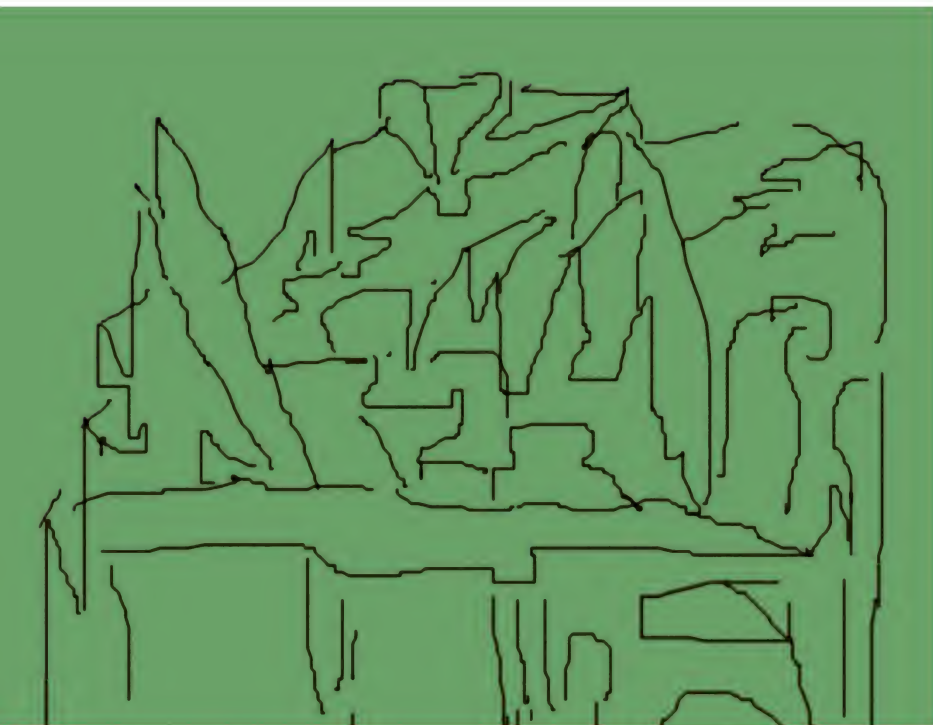






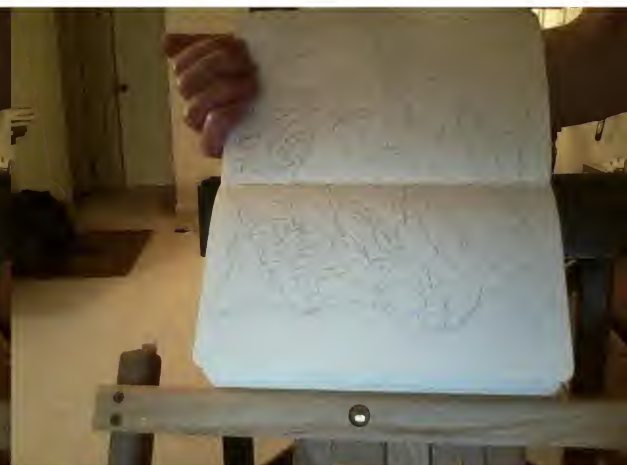
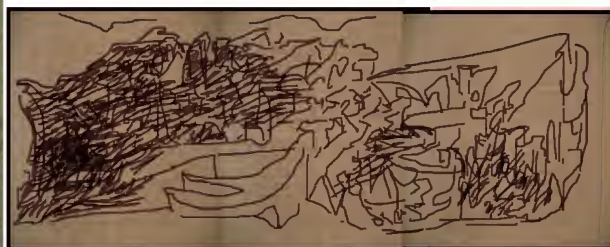
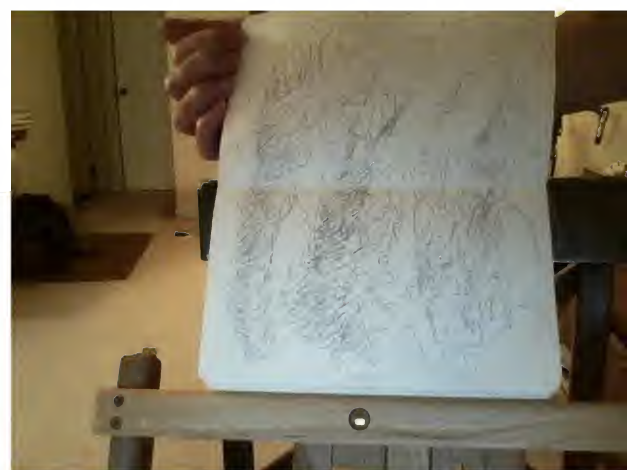
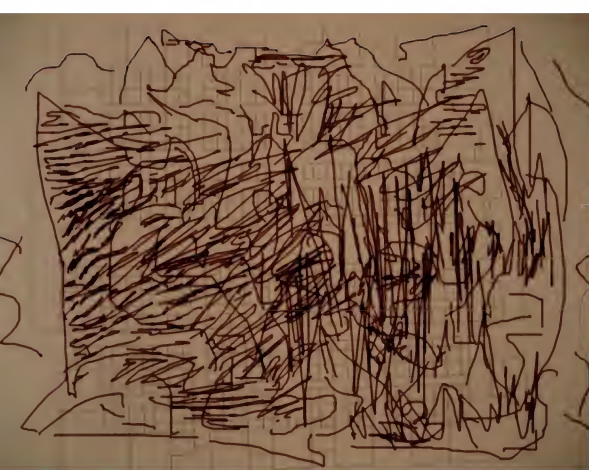














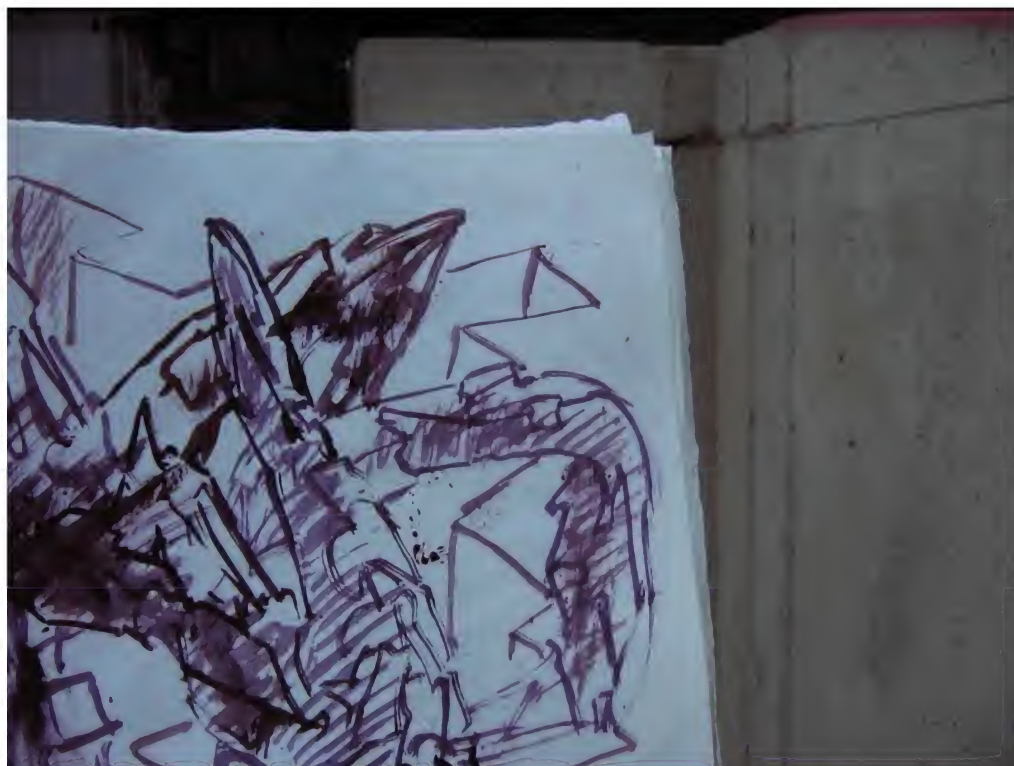


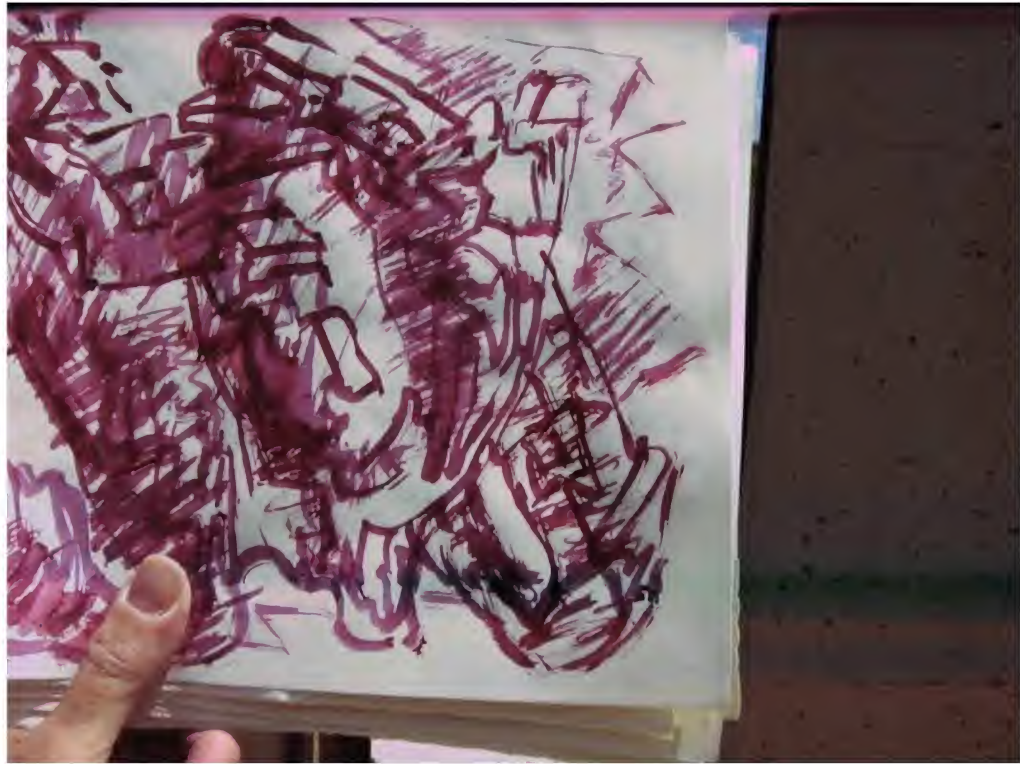








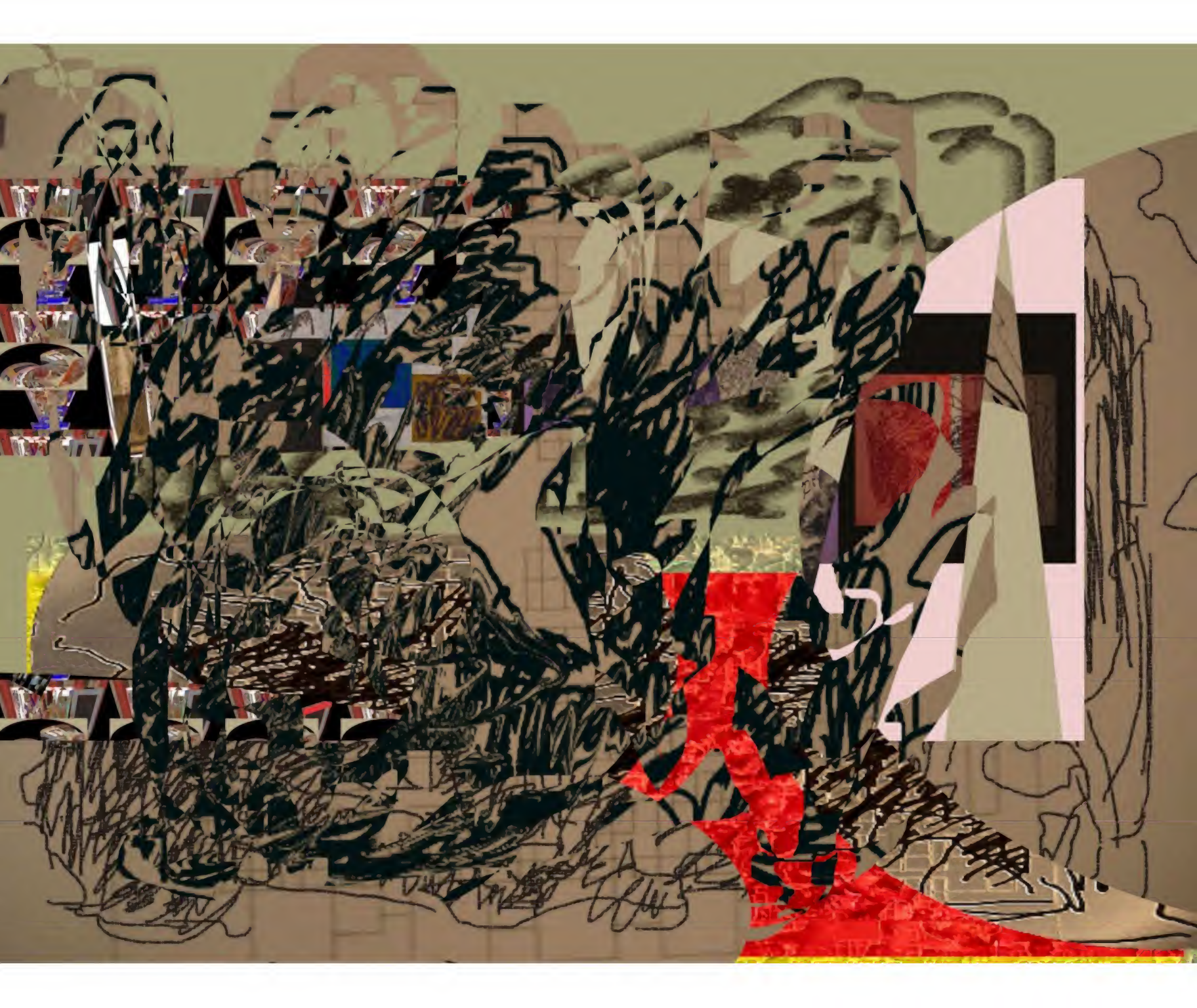


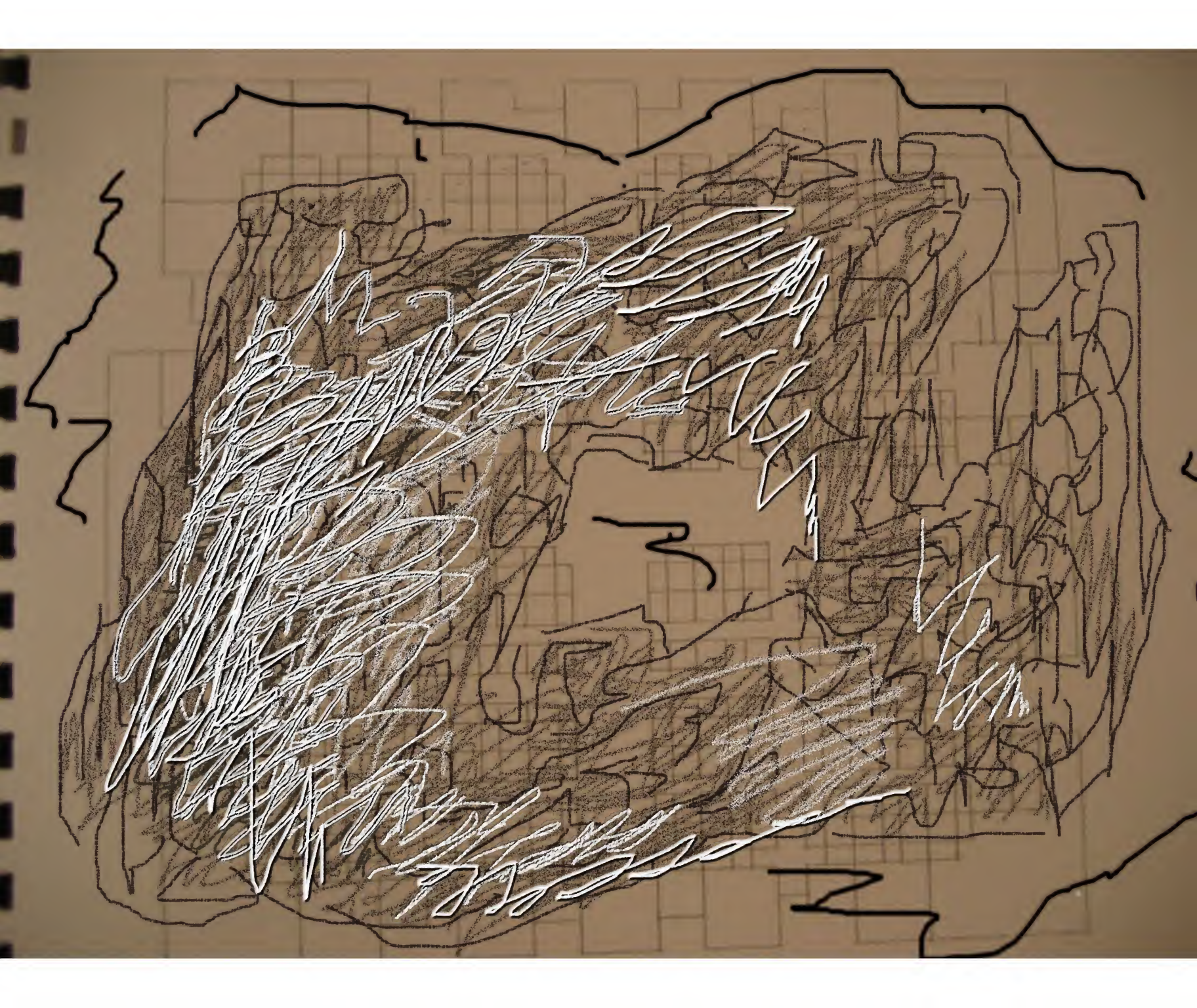


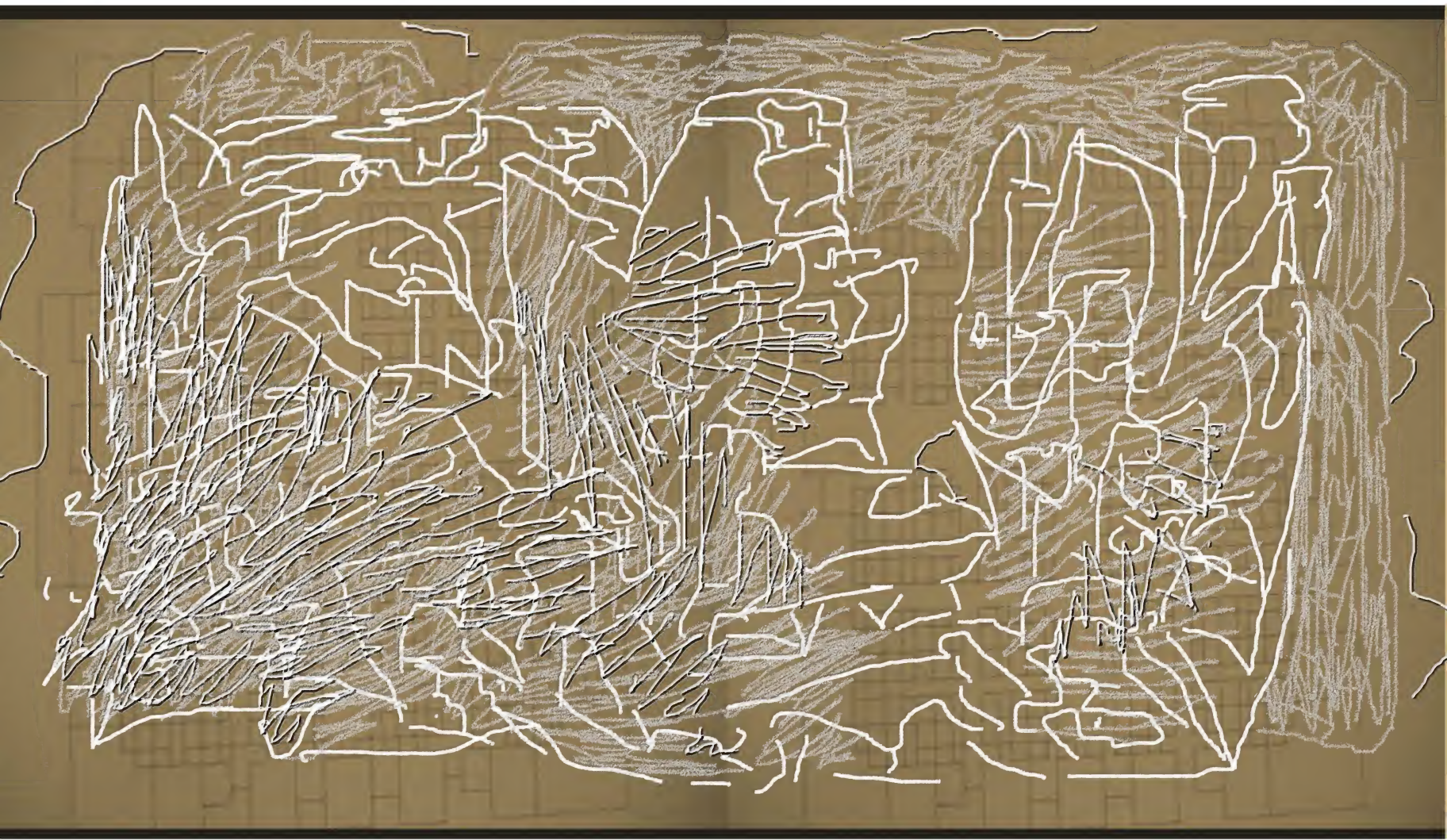








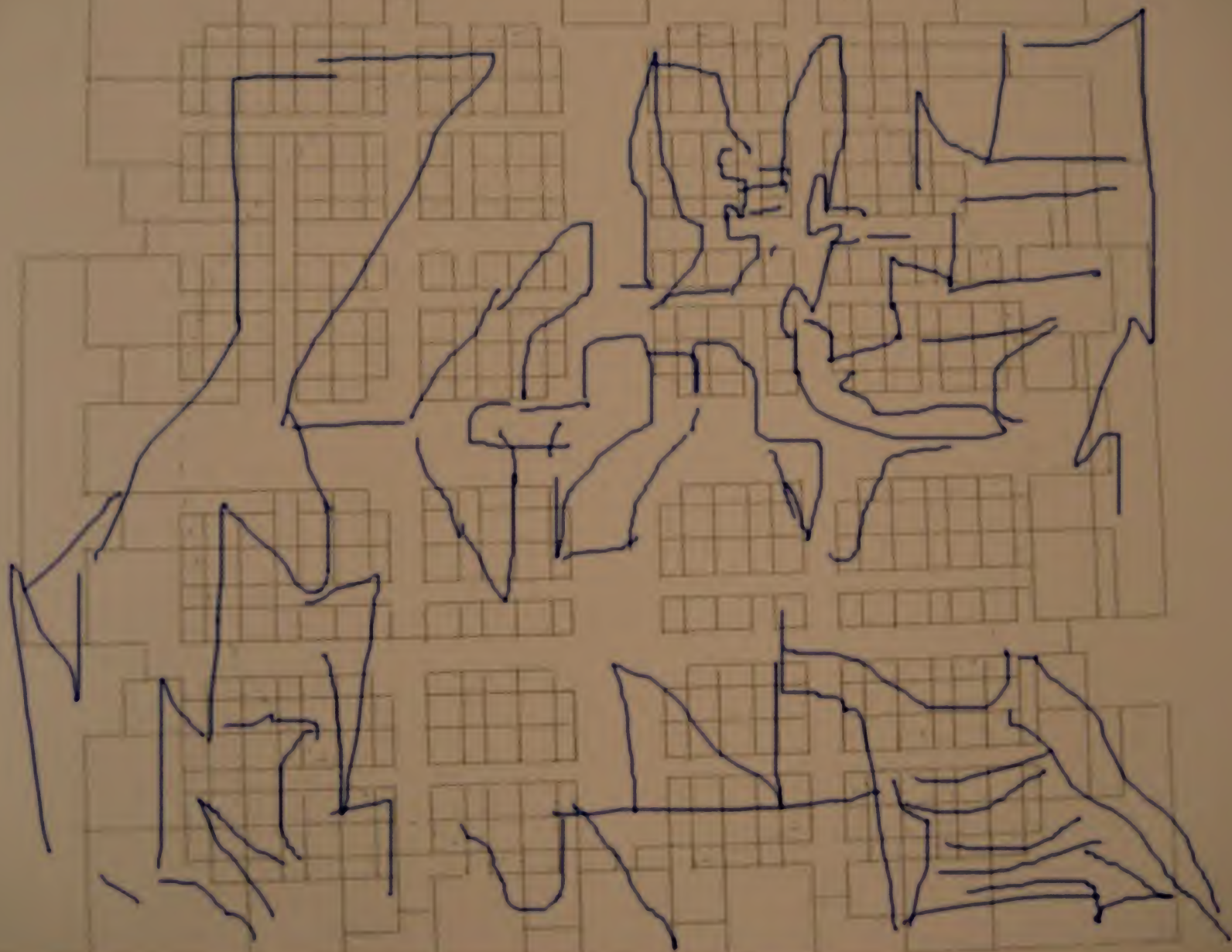






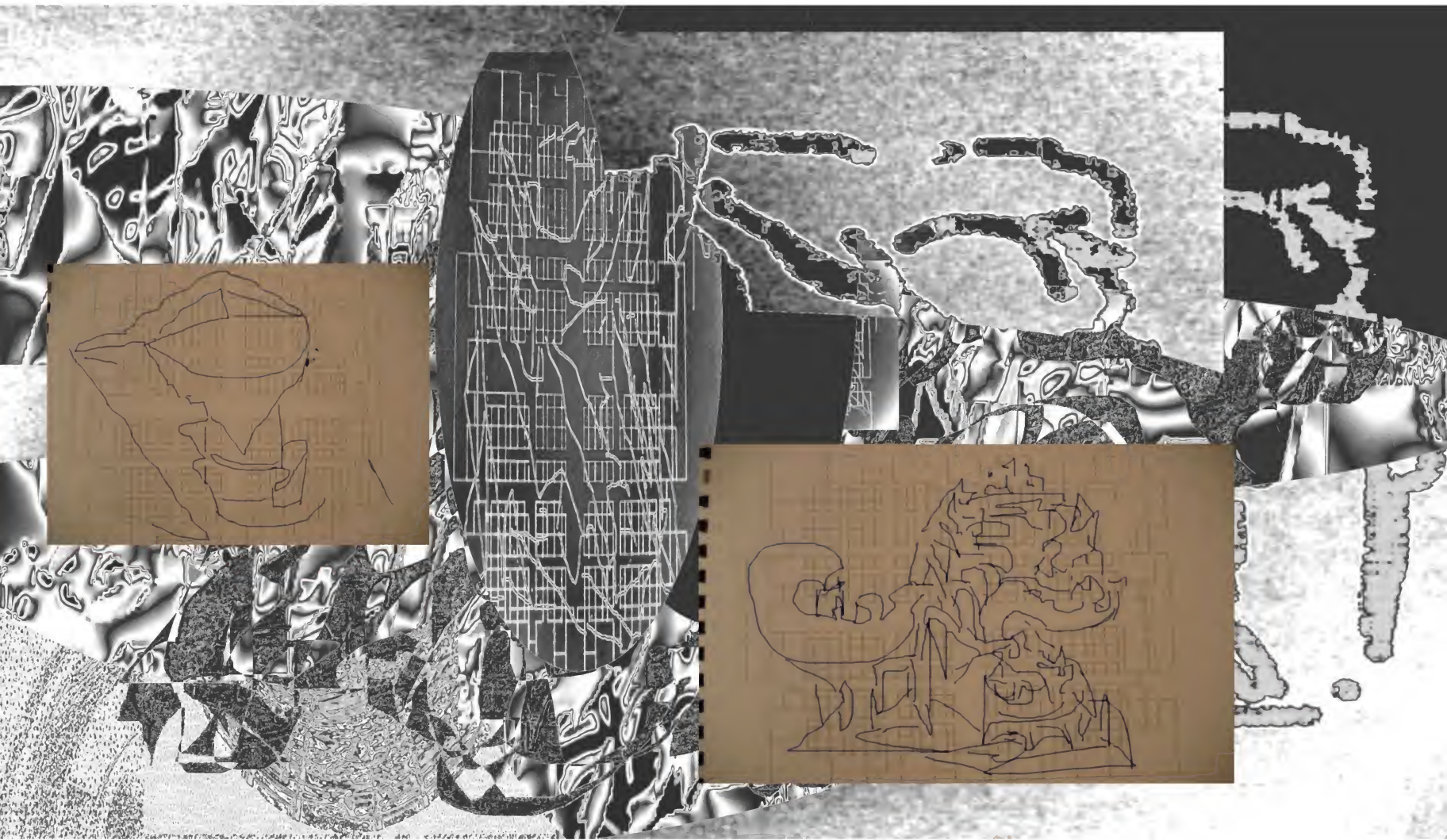


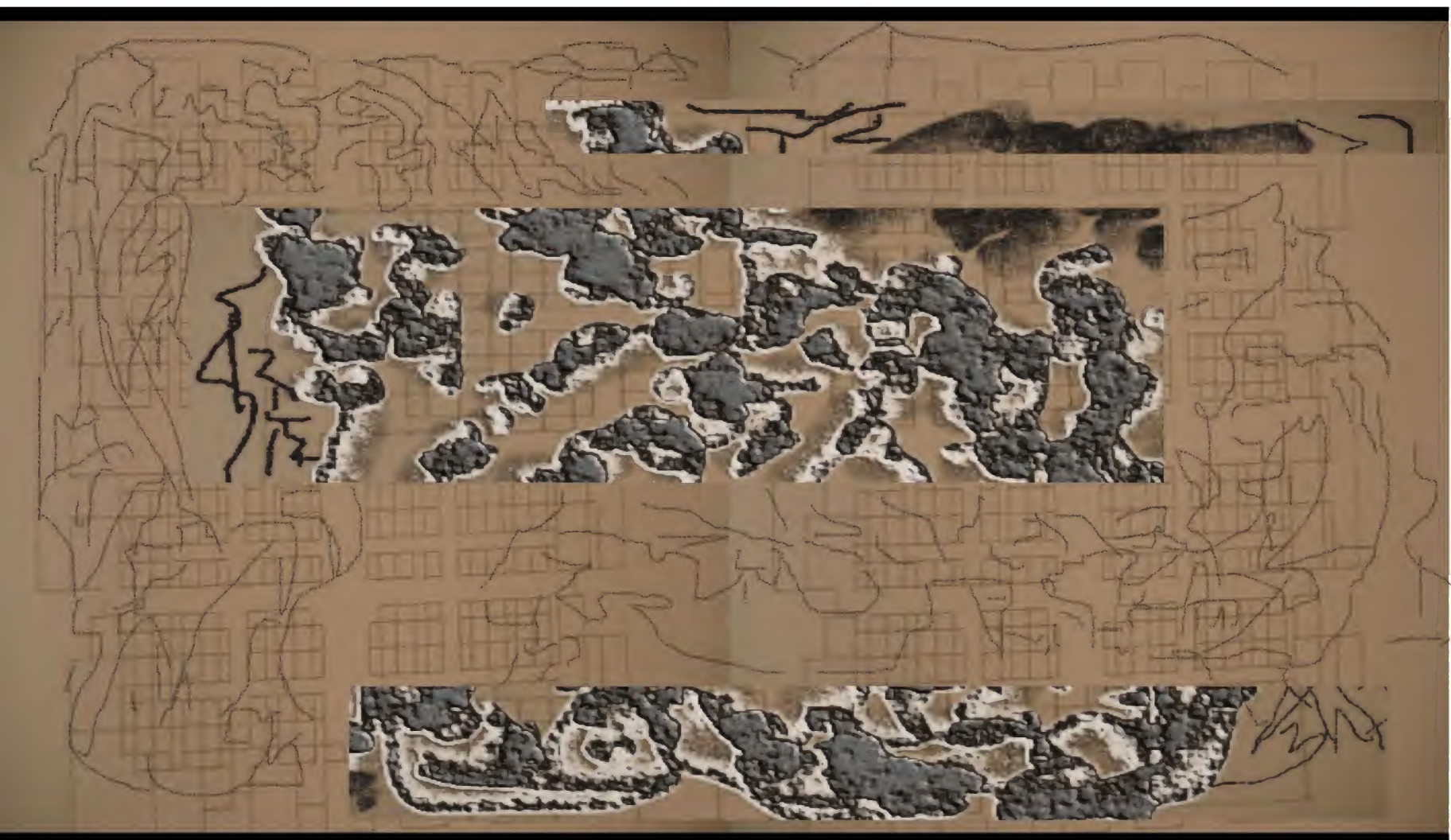


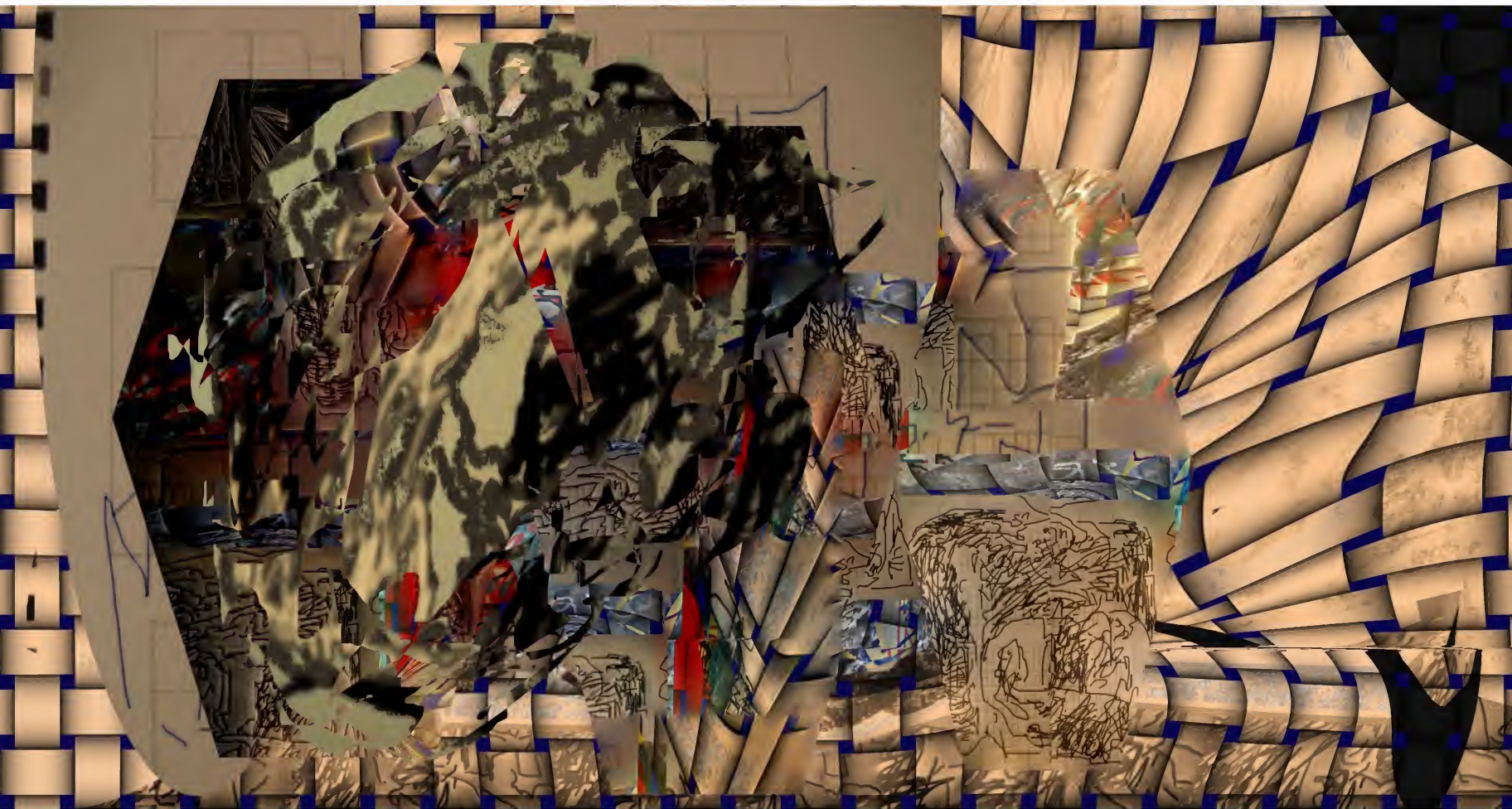


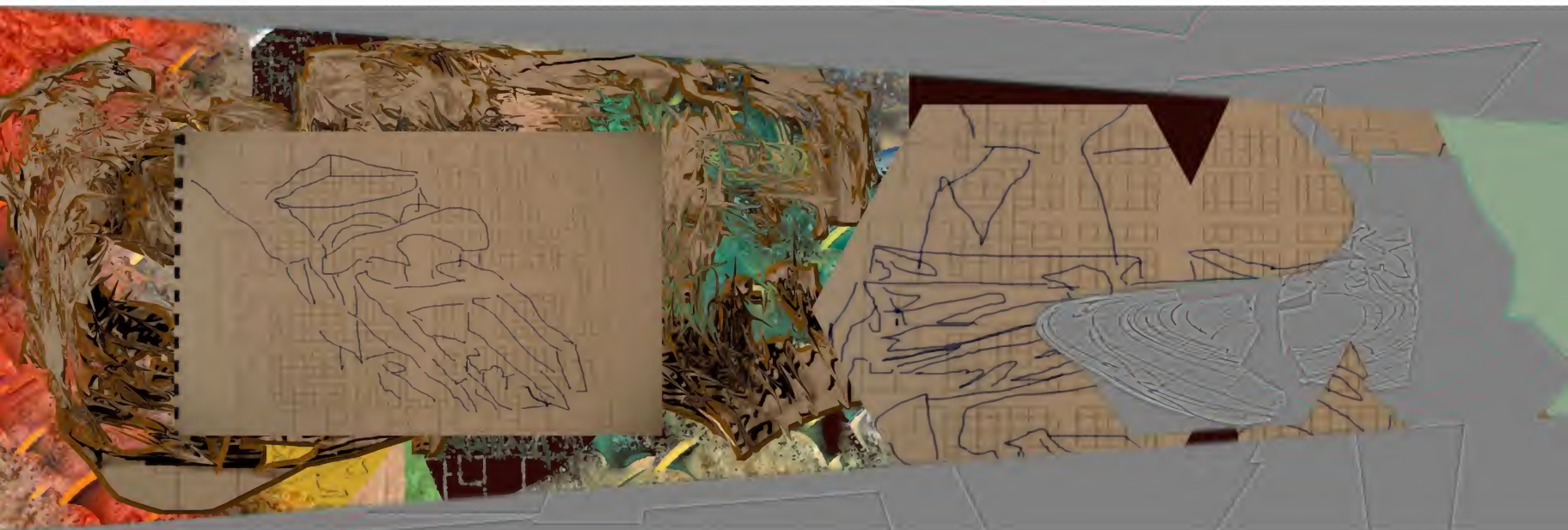




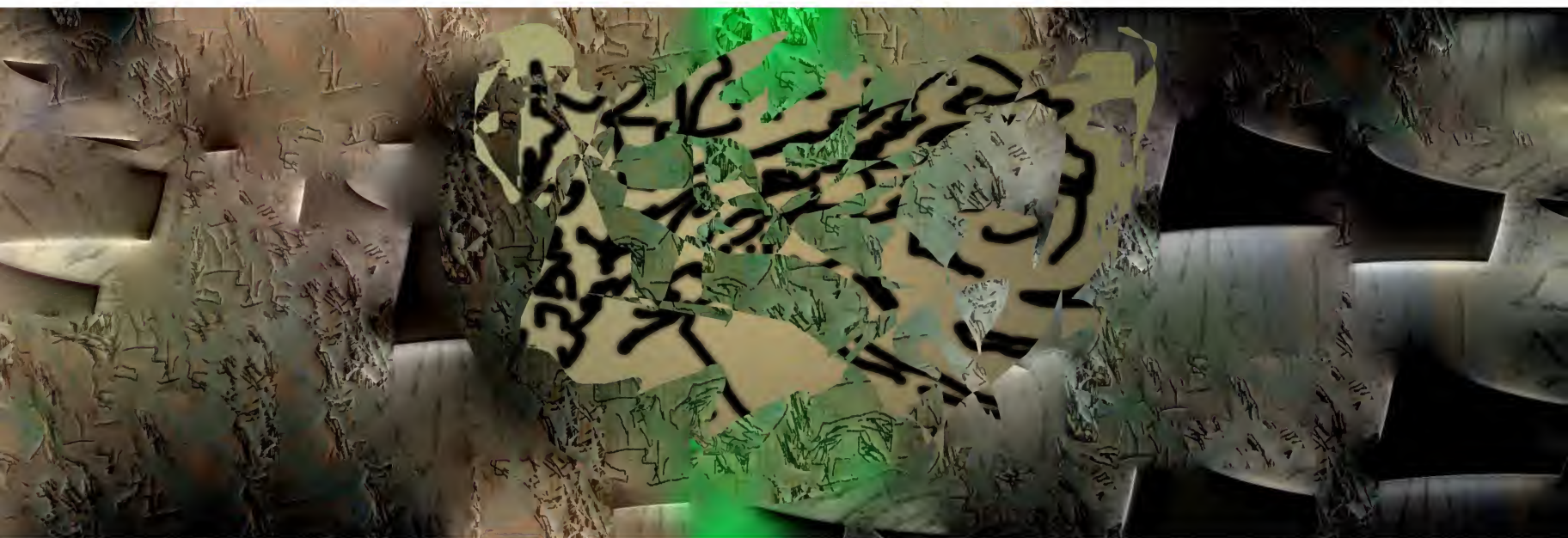


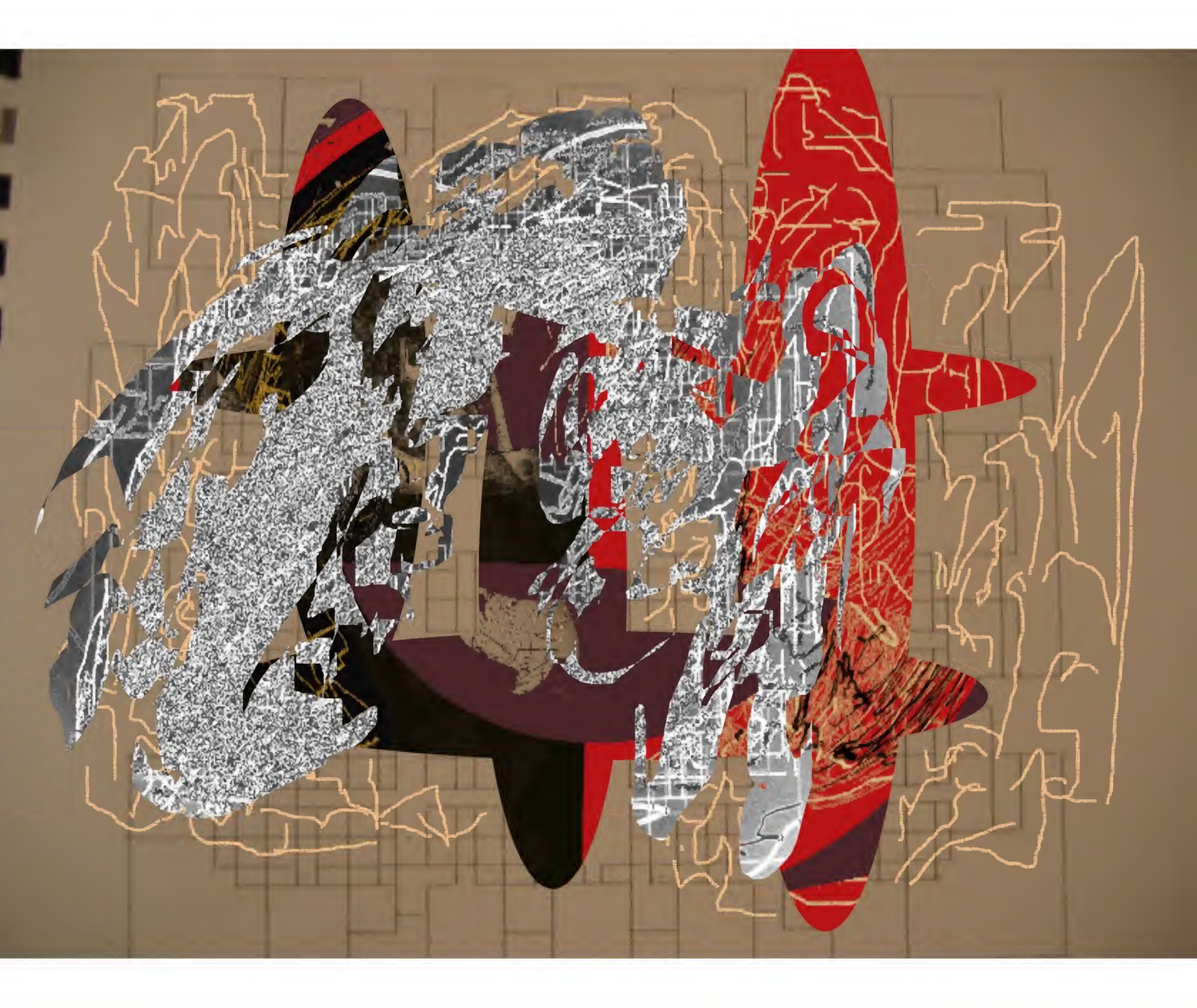


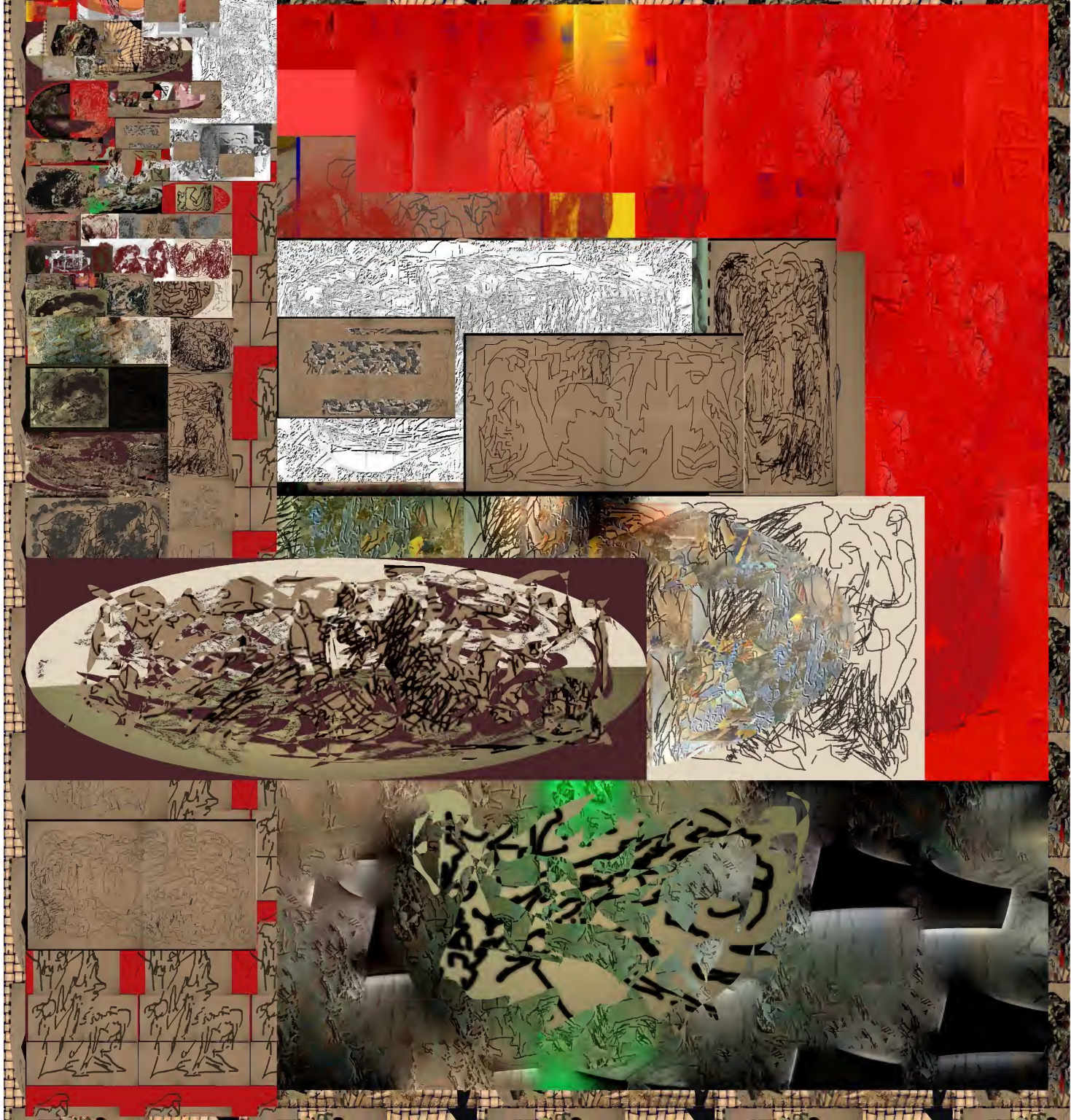




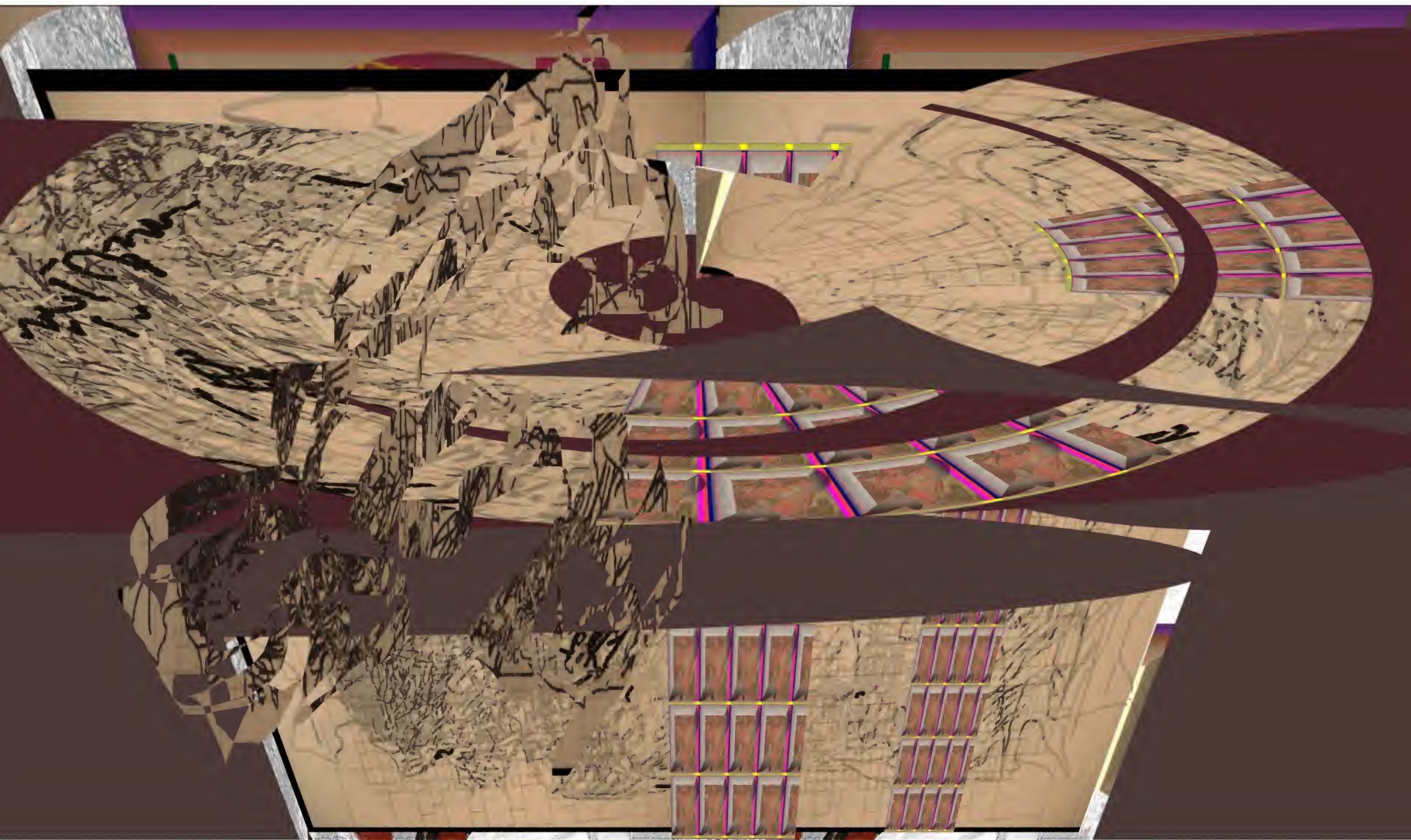


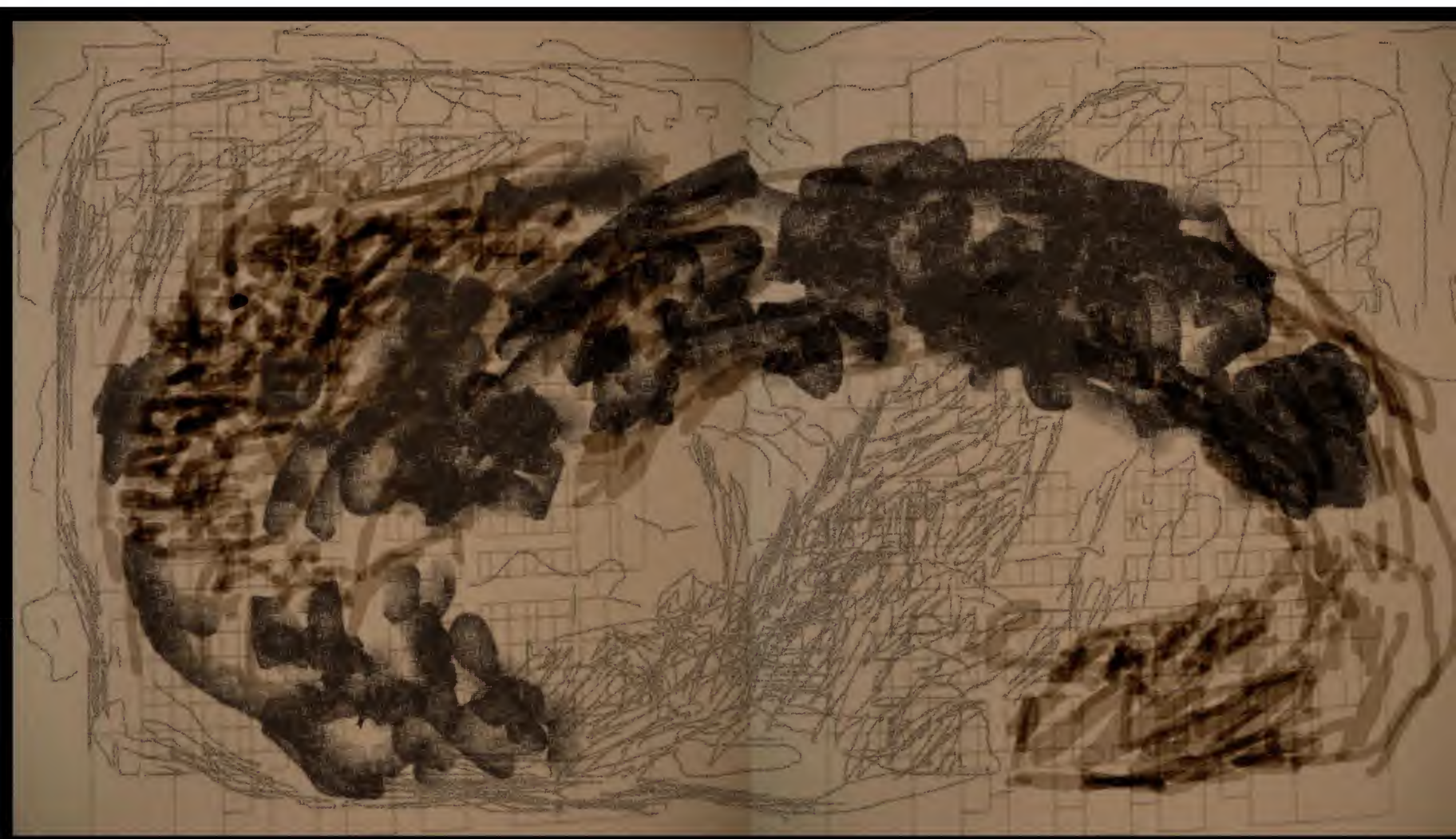


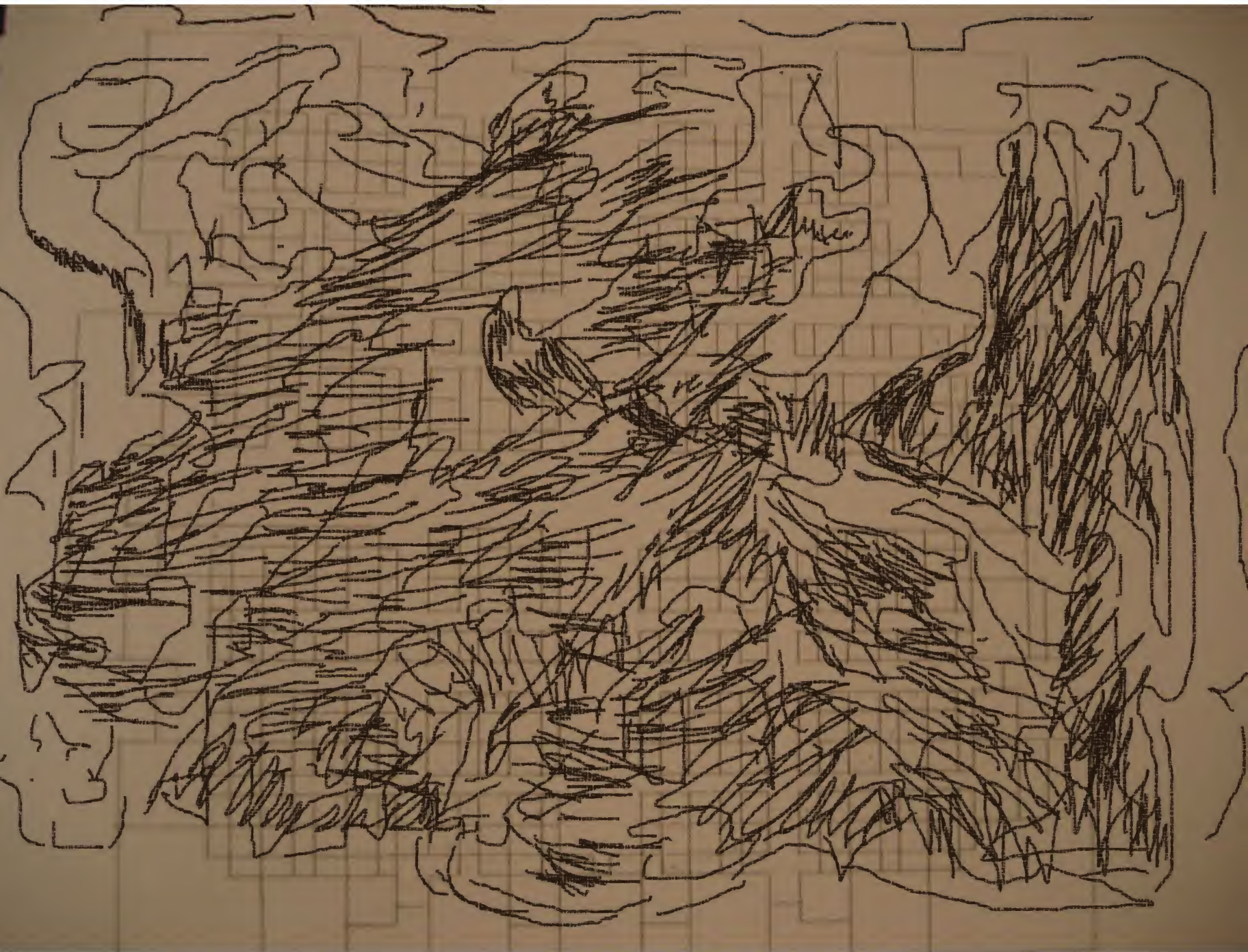


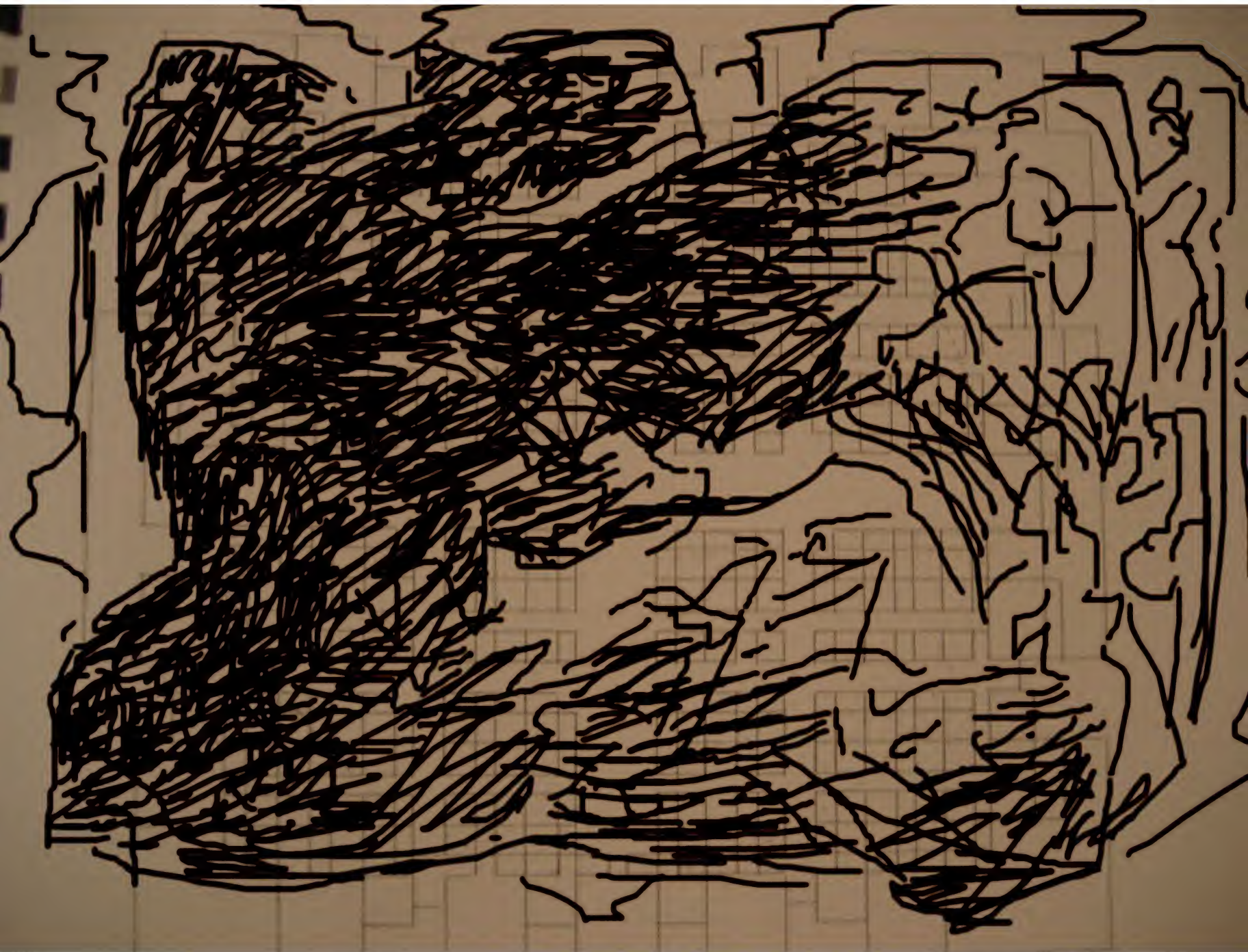


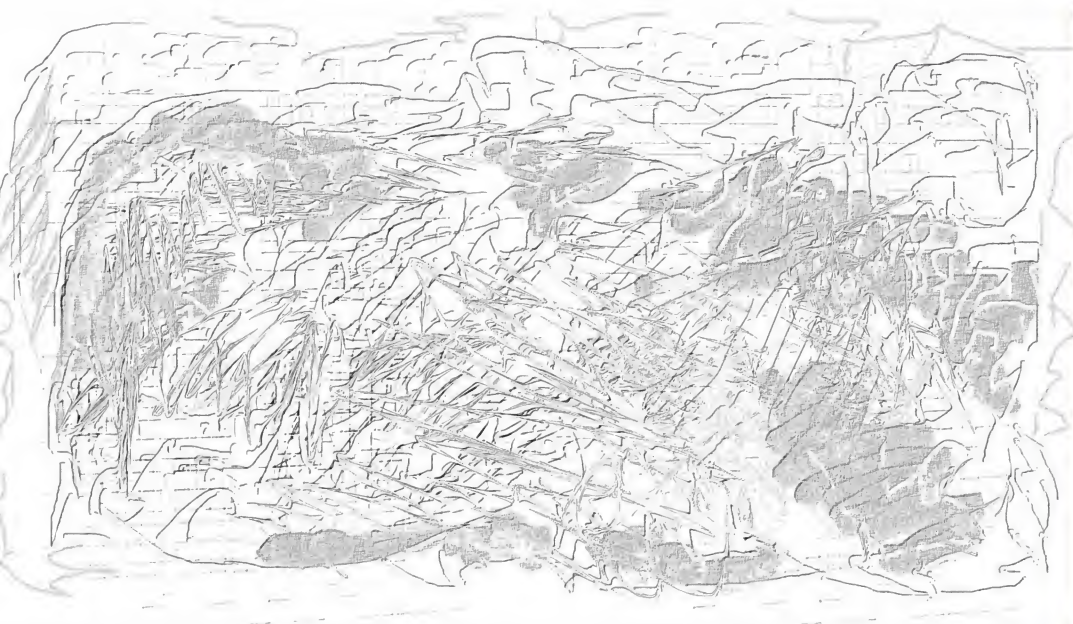


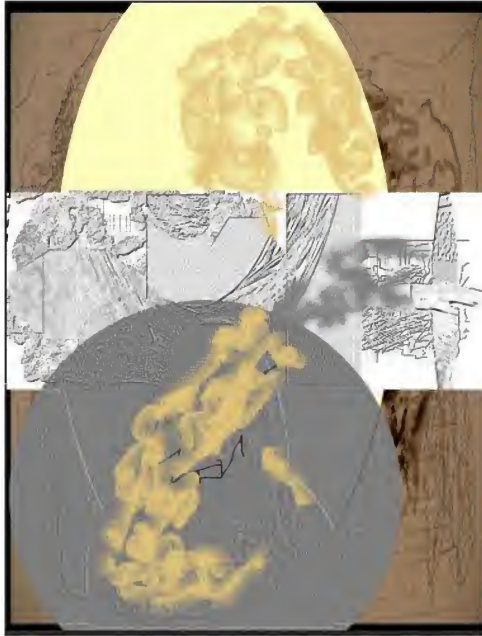




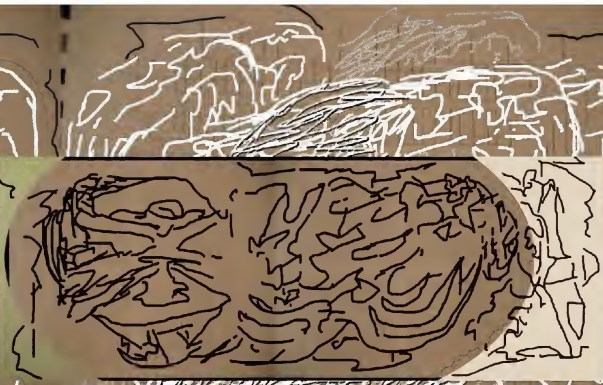
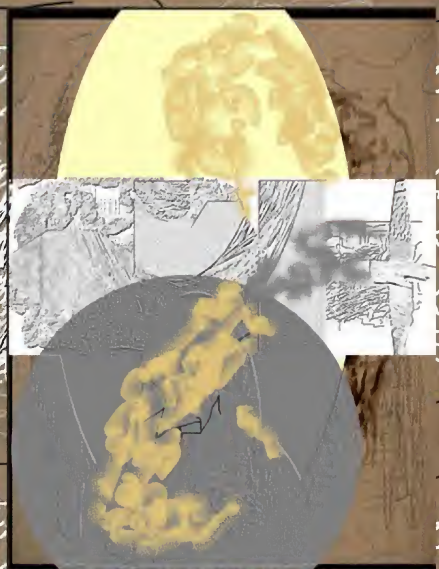
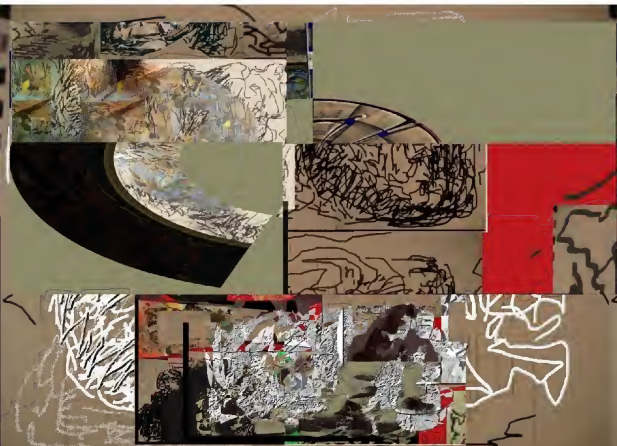






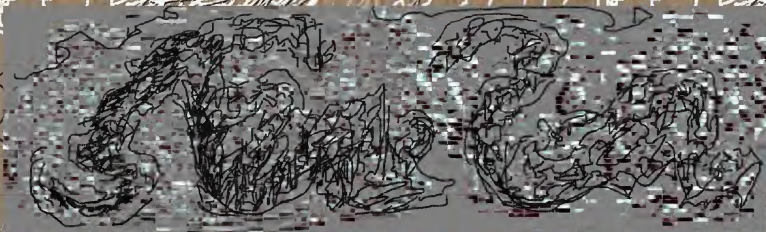




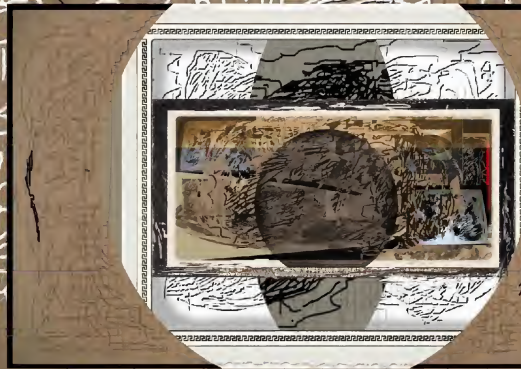


Applied Squ/chiasmus
Order of person

Antanaclasis —substitutive order

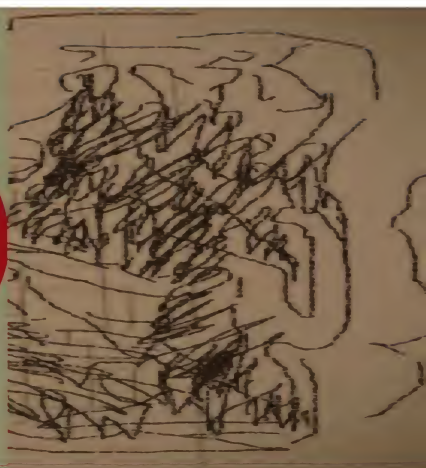
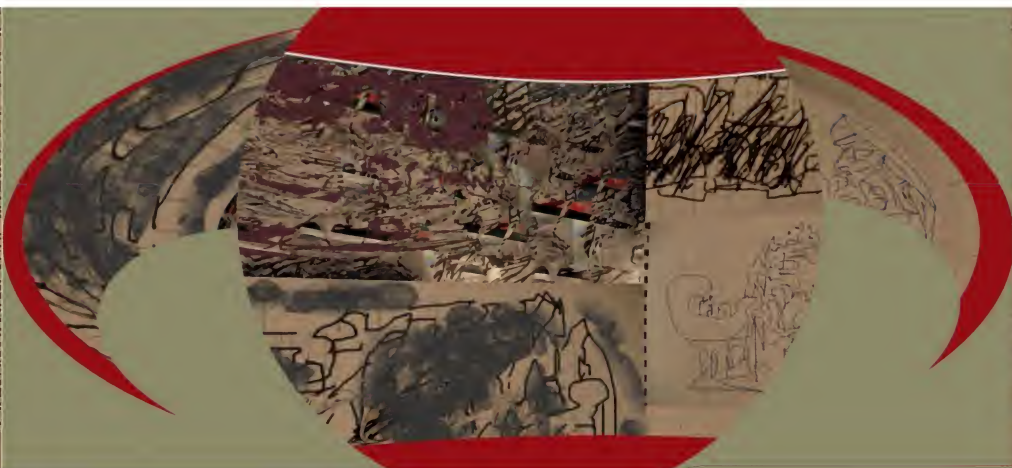
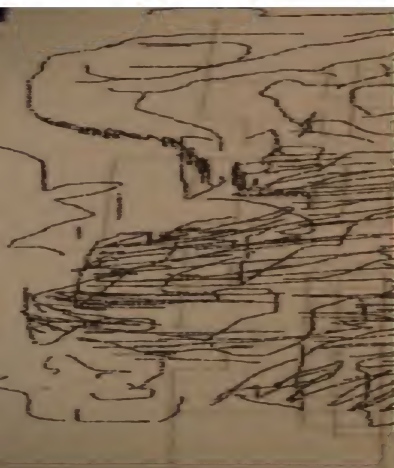


Adjunction
Conditional order

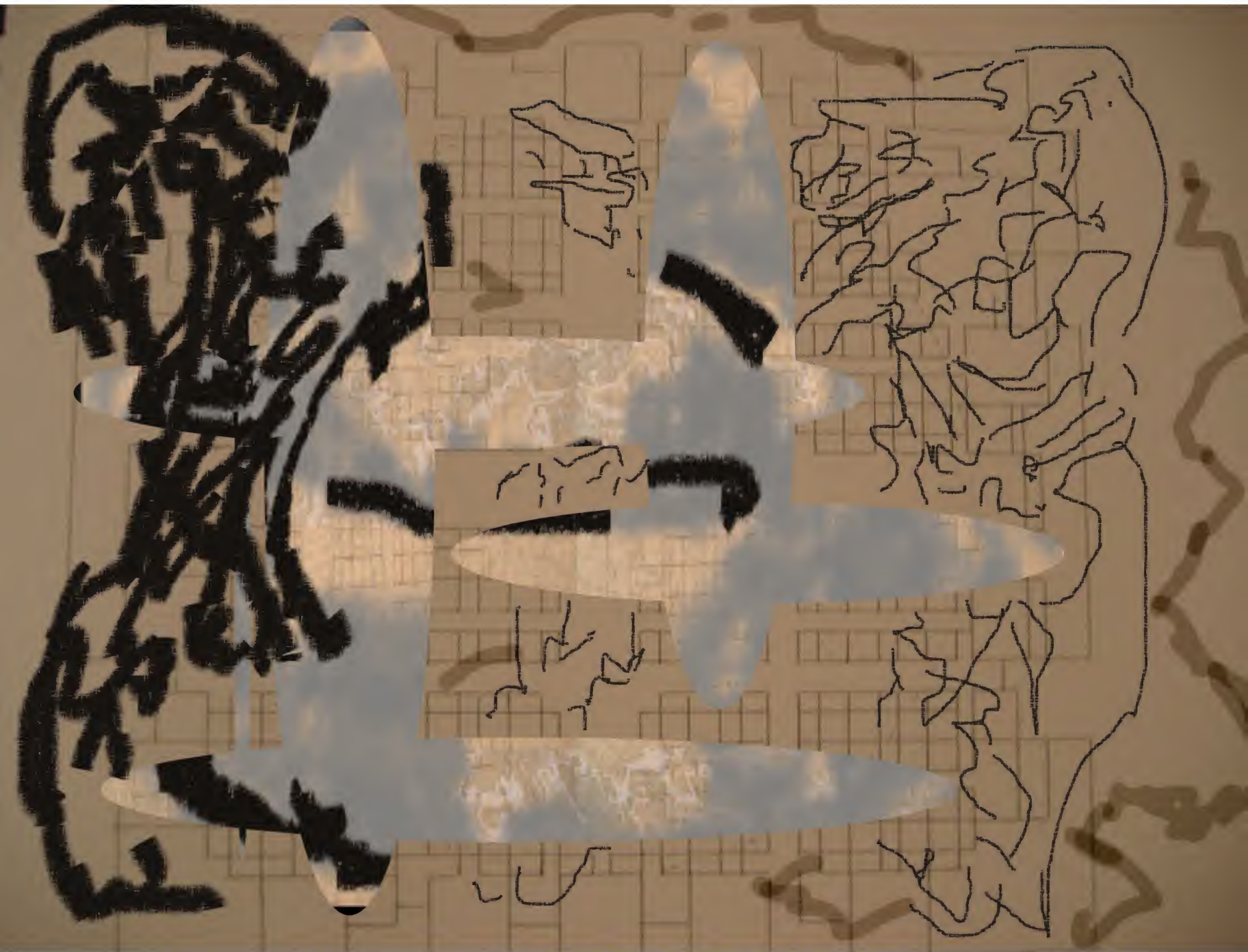


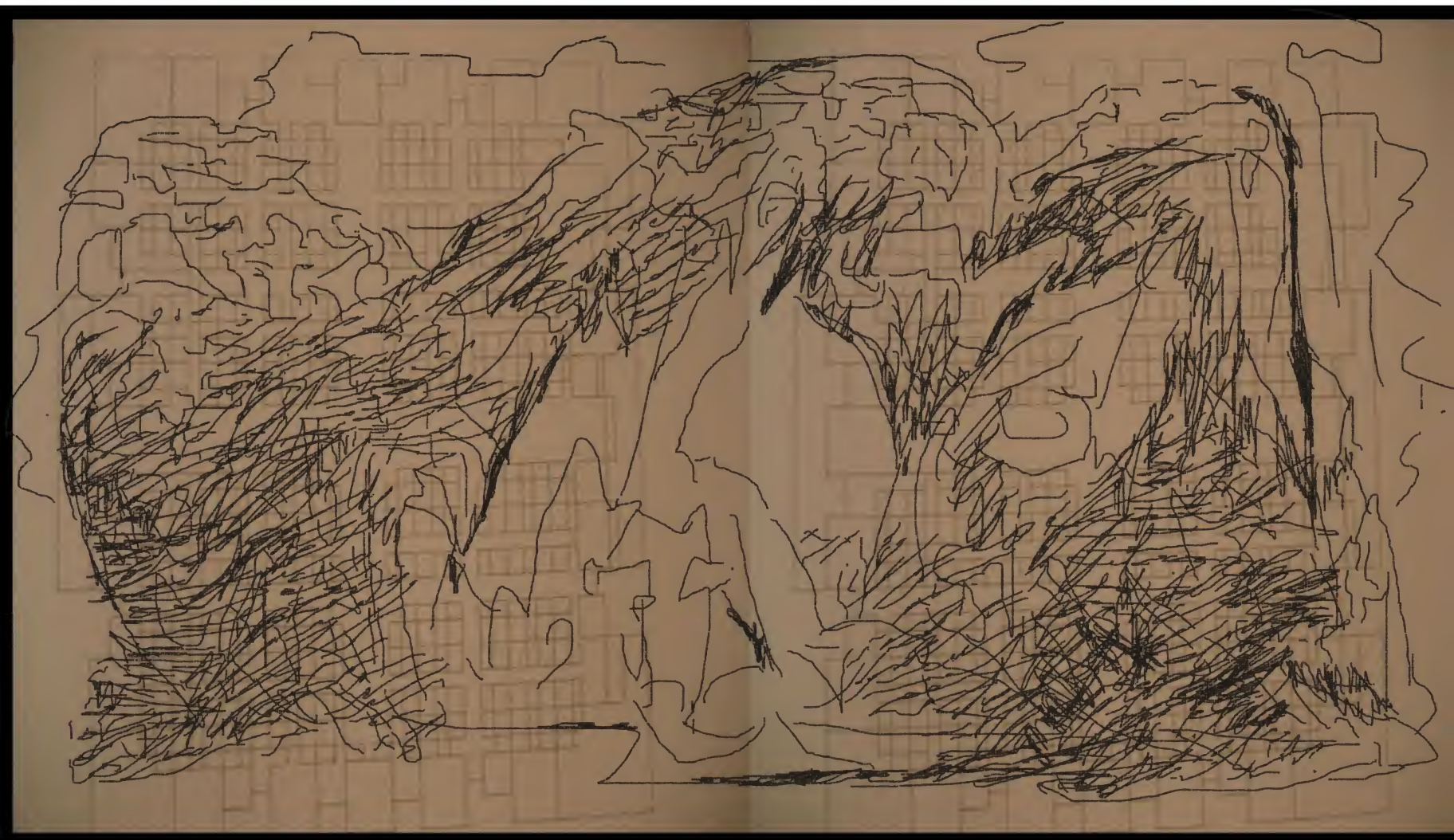
Antimetabole
Prosodic order

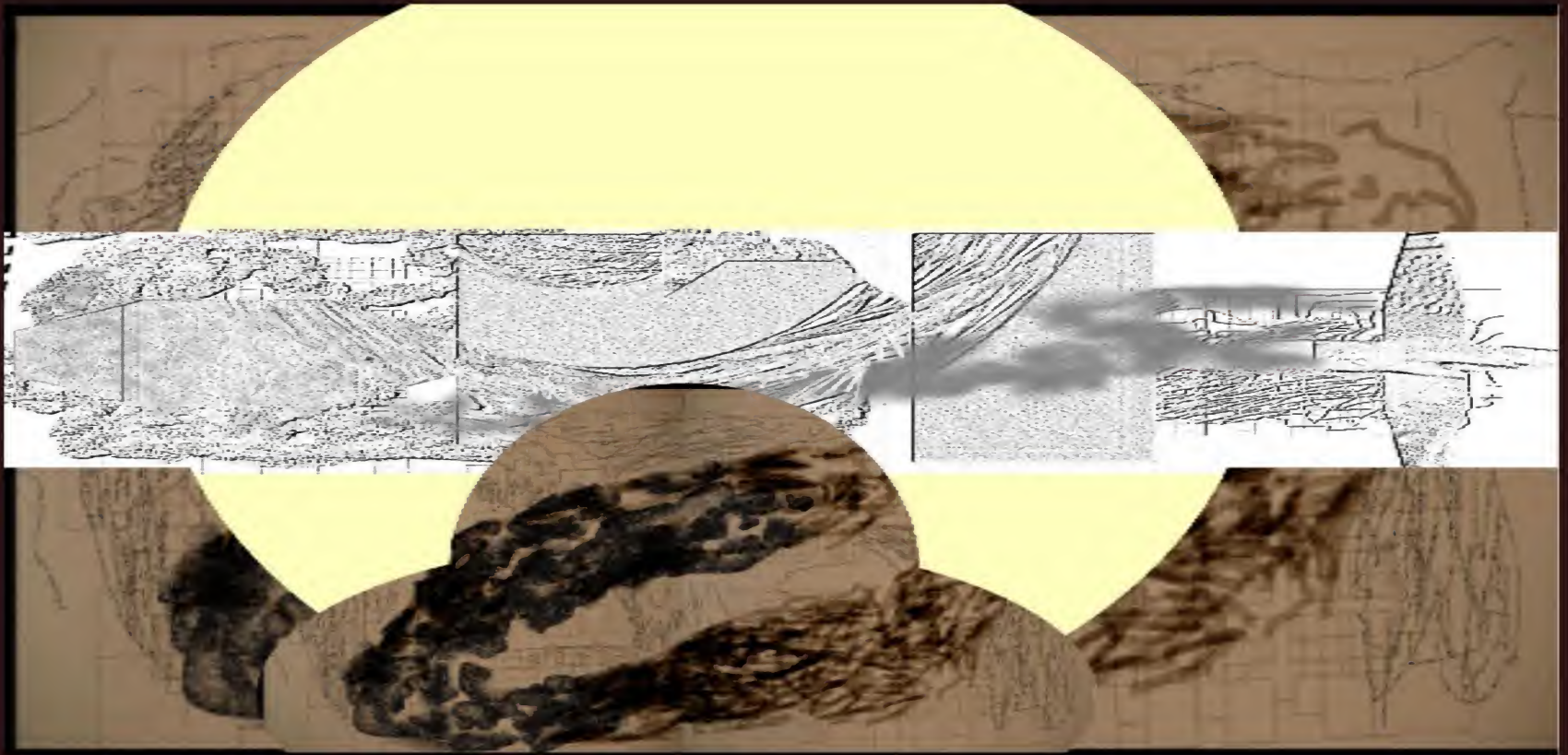
Alloysis —morphogenic order

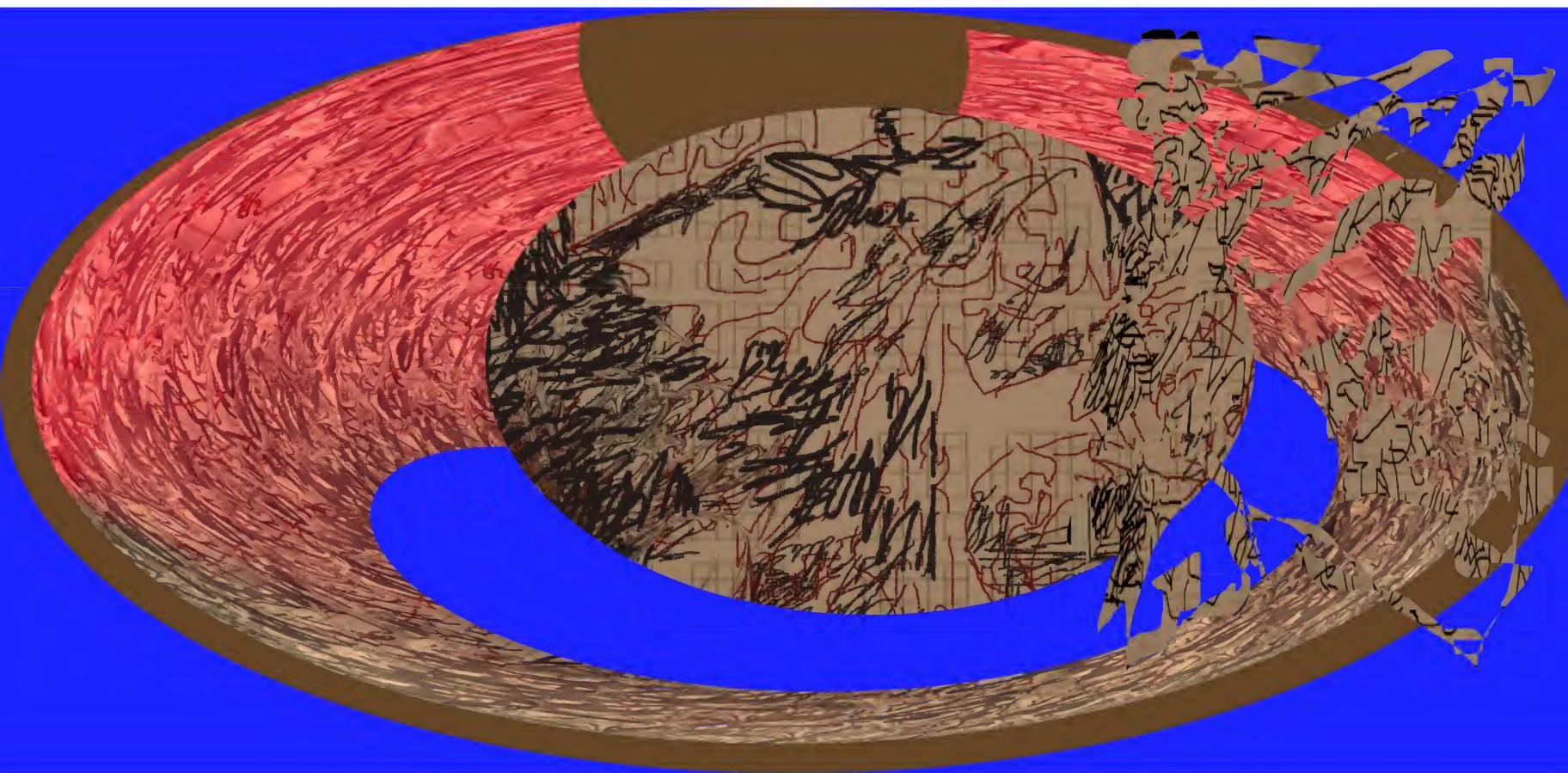




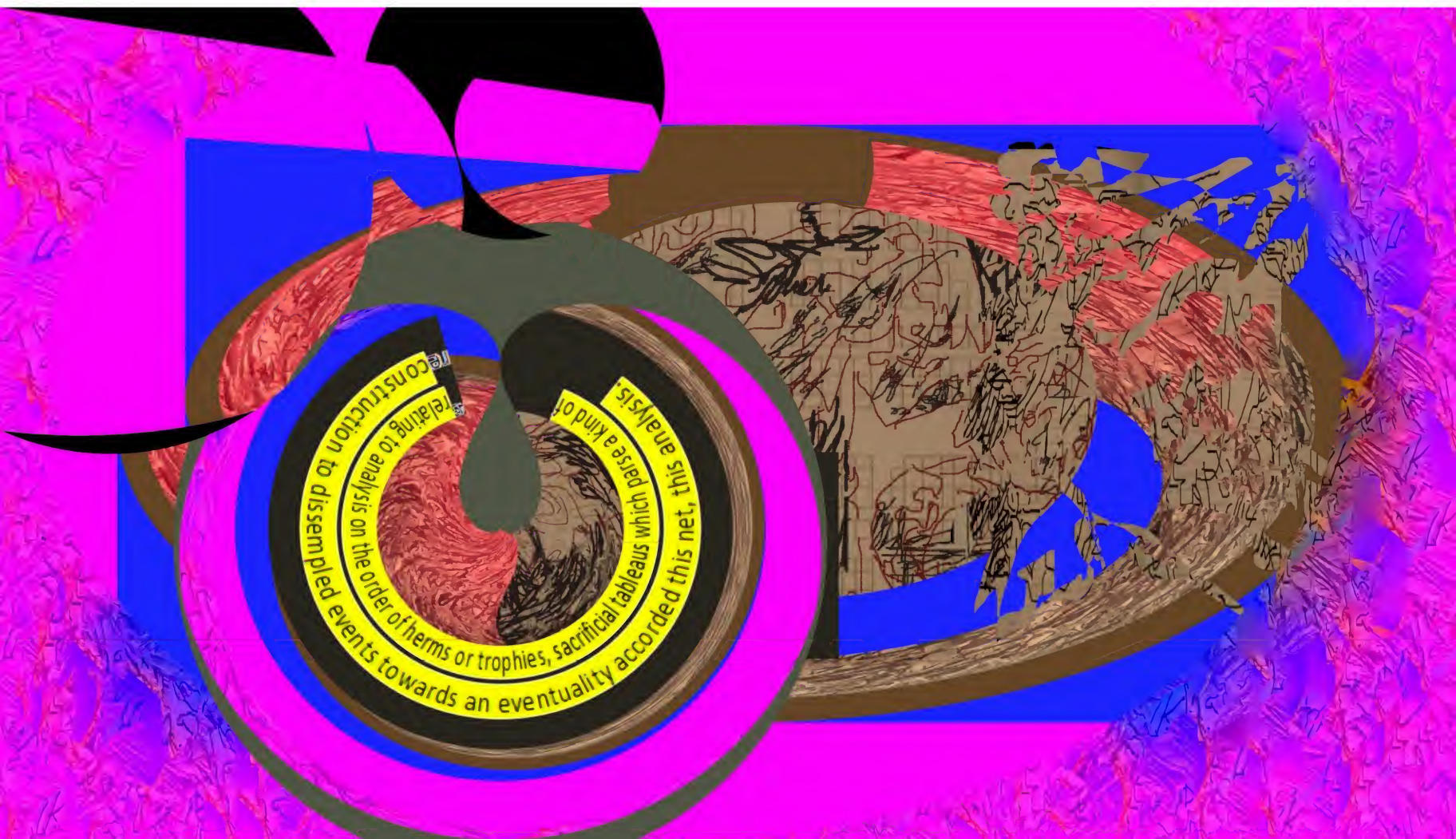


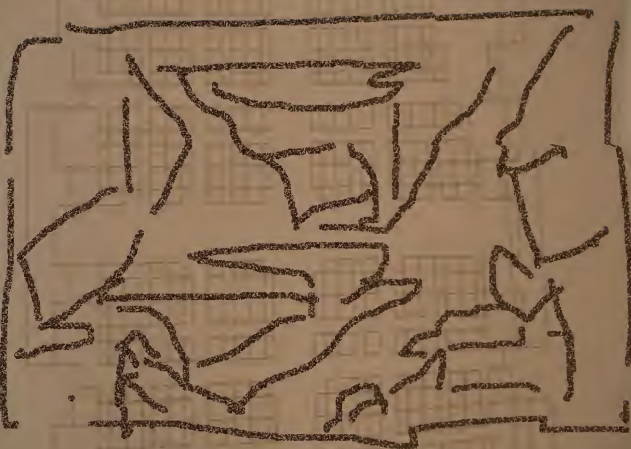












synplosion 1



